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GUY BATES POST.

H.S. Leno



When the Matinee Girl read of Israel Zangwill's arrival on these shores the other day with six one-act plays in his pocket, which he said he had written in as many days, she began to have hopes.

I have always been a most ardent admirer of one-act dramas, for somehow they seem to have a little of carpentry about them and so much of art. They have neither too much scenery nor too much talk.

It is a fact that they seem to be as unadventurous in their fame as they are unremunerative to the writers who turn them out, but why that is so is something that would be interesting to find out.

Rosina Vokes managed to make them go, and who can ever forget the charming evening's entertainment she and the clever people with her used to offer? It was all as clean, refreshing, and dainty as a flower garden.

Since then it seems as though the sketch that we see in vaudeville was taking the place of the more finished one-act play. Every one is doing a sketch nowadays, and everybody wants a new one. The trade is booming.

Twenty minutes is the time limit. You can seldom get a vaudeville audience to sit quiet through anything lengthier. The result is that some of these sketches are like the biscuits the cook apologized for by saying that she had put the shortening in lengthways. They are queer.

But the one-act play, with its story told in the charmingly deft style of a playwright who feels that he can stop the machinery while he turns the work out with a pen and ink, is as delightful as a short story in which the author wipes out chapter headings and gives the reader the benefit of what he has to say without trimmings.

After all, it is quality and not quantity that counts in dramatic matters as in everything else in the world. If Mr. Zangwill is going to be the apostle of the one-act play, we'll forgive him everything. But he is working overtime when he turns 'em out one a day. It will break every belt in the factory in no time. And that reminds me:

A writer who used to do stories for a Sunday paper in town, noted for the deft manner in which it cheated its writers every week when pay day came around, and doubtless does yet, for that matter, once wrote a dozen epigrams on modern subjects with a lot of matter which he submitted.

He was getting a special rate—a cent a word—which is way in advance of the usual price paid by the sheet in question, and he put in his epigrams without giving any special thought to them.

Next day, however, he found that he had made the hit of his life with the editor. He was telegraphed for and interviewed. "We want to run a column of those every week," Mr. Spencer, said the editor; "we are going to feature them and illustrate them and advertise them in advance. They're good stuff."

The author went to work with a will, but found that turning out epigrams by the column was too much like the man with the hoe picture. When he got his pay for them, minus the usual weekly rake off, he found that there was no money in it. So he went up and broke it gently to the editor.

"Why, sir," said that individual, "you are exorbitant in your demands. We are now paying you a penny a word. How much of the earth do you think is coming to you?"

The author explained that some of his epigrams had only six words, and that as each one had to contain a thought expressed well, he felt that six cents was below union rates for that sort of thing.

The editor took out his tape measure and sputtered all over the page while he measured one of the sentences, to prove how short they really were for the price paid for them. But he wanted those epigrams bad, so he said:

"Well, how much do you want for 'em by the bunch, the dozen or whatever way you want to sell 'em?"

The author rose with some dignity. The humor of the idea was beginning to strike his brain; cogs, "I decline," he said, "to sell them by the bunch, the dozen or by the crate. If you will make me an offer by the keg, and will guarantee to use a keg a week, I will listen to you."

The editor never saw the joke. He says to this day that Spencer is the craziest and the highest priced man in the business.

The Matinee Girl went a-roof-gardening the other night, and it seemed as though the entire theatrical profession was holding a meeting on the top of the Casino.

Rose Coghlan was there in a gorgeous Summer frock, and John T. Sullivan, both smiling as though life were a long, bright, beautiful dream. Miss Coghlan may not be able to manage her money affairs well (have you ever noticed that really talented people never do?) but she knows how to put on her clothes.

Dan Daly was there, too, in pale gray and pearls; David Warfield in an exquisite black creation with white stripes and diamond ornaments. Lee Harrison looked charming in blue serge with a pink shirt and a sailor hat, and Marshall Wilder in black.

Marshall Wilder, by the way, is a roof-garden fiend. He never misses a performance, and he listens to everything with as much apparent pleasure as though he heard it for the first time. He says it helps a player along wonderfully to see sympathetic faces and interested eyes with smiles or tears in them, as the case demands.

"I've often stood on a platform," he said, "and have seen some crank scowling at me as though he were saying: 'Go on now; make me laugh if you can! Go on—just try and make me laugh!'"

Then he told me one about the boy from New York, who went to Sunday school in the country. "What little boy can tell me," asked the teacher, "what Lot's wife was turned into a pillar of salt for?"

The city boy's hand was in the air in a minute. "I can, teacher," he said proudly, "for rubberneckin'!"

Marshall Wilder has the sort of disposition that radiates good nature on all sides. He is always giving from his abundant store of merriment, and you may be up to your neck in the blues but you will find yourself looking

at life in a different way after you have spoken to him awhile.

I've often thought that he would make a great revivalist. You can get at people's souls quicker by cheering them than by picturing horrors or making them hate themselves for their iniquities.

I can imagine an all-star combination that could tour the country and carry everything before it, and convert the world to the new doctrines of cheerful Christianity. Moody, to make the people cry, Wilder to make 'em laugh, and Van Buren to play hymns without words on his 'cello.

Could you beat it? Never. Those three are a whole Salvation Army in themselves.

Those unfortunates of us who know what moods are, who are in the clouds one minute and in the lowest depths the next, must always envy the people of the profession their sunny, optimistic disposition.

There is a friend of mine who can reach the very highest exaltation of happiness over a letter from a friend, a poem or a song. And she can wade in misery's mire over a bad cup of coffee, a row with a servant or some other equally unimportant trifle not worth a moment's thought. I can assure you that she is a most unpleasant person to have about the house.

My friend, Harriet Hubbard Ayer, who is a complexion sharp, a palmist, and an earnest student of human nature as well, wrote a week or two ago that irregular teeth denoted a badly balanced disposition. I immediately wired her: "Well, what are we going to do about it? Please furnish recipe for the disposition."

I am still waiting to hear what is good for it, but I fancy for once Mrs. Ayer is up a tree. It is possible to steam and skin the face and change even the spots and train the features over a trelis work and turn the hair from Carter red to Russell yellow in a night, I know. But what good will it do any human being to know that, because his ears curl forward he is generally no good unless you can give him something in fine print underneath the picture that he can take for it?

I knew a health hint editor on an evening paper who gave a skin prescription to a man and said: "If you use this you will notice a change in your face which cannot be otherwise than desirable, judging from photograph you send."

But the idea is that there is nothing bad in life that hasn't a remedy of some sort, and there is just enough good left in human nature for us to go groping for the cure for the malady, even in such barren fields as the big typed columns of an evening extra.

The sunny, even-tempered people in this world are the folks that make life worth living. That's my doctrine, although I know I have many dissenters.

Only the other day, at breakfast, I remarked: "That new elevator boy seems to have a good disposition."

"Oh, he doesn't know any better yet," said a man who was there, with a look which, if he hadn't been eating an egg, would have been a sneer.

I know there are a lot of folks who think that people of an intensely disagreeable disposition are the only people of true worth on earth. I'll take less worth and more smiles every time!

I have no sympathy or use for unkind geniuses. I heard of one the other day who was quoted for this brilliancy. A man met him at The Players and said: "Mrs. Blank is very much offended with you for neglecting to respond to her dinner invitation."

"I shall never forgive her for it," said the genius, which was funny perhaps, but can anything be really funny and in bad taste at the same time?

I don't think so. I fancy a little well bred stupidity myself.

But there are natures that seem able to meet and confront every difficulty. They march smiling over disasters, failure, sickness, and poverty, as though it were a field of roses they walked through.

Their faces bear no trace of trouble, their eyes are calm with a peace which would seem God-given. They appear to have mastered the theosophic mysteries summed up in the old Greek proverb, "Whatever is, is best."

At times I imagine it is all a surface pose, a mask under which hearts break and spirits suffer and souls grow strong as they do beneath the lined faces, those maps of life's battle ground.

I parted with just such a sunny-spirited little woman one day this week. She was going on the road with a theatrical company, prepared to do a tour of one night stands.

She was going out with the company because domestic disaster of a most tragic nature had forced her to the stage to earn her living and that of her little one, whom she was leaving behind her. She had suffered all sorts of unkind criticism from people who have selected her for blame in her domestic troubles.

Her home had been broken up and she had prepared the wardrobe she was taking out with her by sitting up nights, sewing and trimming and making over things in a small room, which seemed in such contrast to the beautiful home that had been hers only a few months ago.

But she was smiling, interested in the work she had in hand, wasting not a moment in repining over changed conditions; with no apparent fear for what the future might hold. She has evidently mastered life's philosophy, to meet Fate with a smiling face and to remember that it's always morning somewhere.

Only for a moment did a shadow cloud her pretty eyes.

"I'm sure that I'll go wrong in the steps of that new dance to-night," she said.

And I couldn't help thinking, as the train took her away, that she seemed an epitome of the old fashioned poem that ends like this:

If you'll sing a song as you trudge along,
You'll see that the singing will make you strong,
And the heavy load and the rugged road,
And the sting and the stripe of the tortuous goad
Will soar with the note that you set afloat:
That the beam will change to a trifling mote,
That the world is bad when you are sad,
And bright and beautiful when glad,
That all you need is a little song.
If you'll sing the song as you trudge along!

THE MATINEE GIRL.

COLLIER AT THE MANHATTAN.

Instead of opening its season with A Stranger in a Strange Land, the Manhattan Theatre will have as its first attraction of the season Willie Collier, who will begin an engagement there Sept. 2, presenting Mr. Smooth, a comedy written by himself, that was tried out of town last Spring. Anna Held in Papa's Wife will follow Mr. Collier.

GUY BATES POST.

Guy Bates Post, whose likeness appears on the first page of The Mirror this week, is a leading heavy man of recognized ability. He sought the stage at an early age, and his career has been both varied and successful. Successful because from the beginning he performed his work conscientiously, whether in the capacity of an unappreciated "super" or as leading man in light comedy or heavy drama.

Engaged with Mrs. James Brown Potter and Kyrle Bellew, his work won him much praise. Leaving them for an opportunity which he thought would be more advantageous, he joined William Owen and played comedy and Shakespearean roles. Later he rejoined Kyrle Bellew and remained with this company an entire season. At Daly's Theatre, New York, he played important roles in Charlotte Corday, The Queen's Necklace, and Romeo and Juliet, his artistic impersonation of the parts winning recognition. For one year Mr. Post was with Otis Skinner, and his repertoire with that actor was extensive and varied. As Antonio in The Merchant of Venice Mr. Post gave an interpretation which stood comparison with those of many gifted actors who have assumed that character. Leaving Mr. Skinner, Mr. Post joined the Broadway Theatre Stock company, undergoing with this company a special training which has fitted him admirably for this particular line of work. Upon leaving this company he joined Marie Wainwright, who was then starring in Shall We Forgive Her, thence to the Henderson Stock company, at that time playing at the Great Northern Theatre, Chicago. His repeated success attracted Manager Sam Shubert's attention, and Mr. Post became a member of his company. That was in 1898, but Mr. Post, thinking to improve his chances, signed with the Western Stock company, of Albany. When Mr. Shubert arranged to send his company to the Star Theatre, Buffalo, he wanted to strengthen it in every possible way, so he offered inducements to Mr. Post to rejoin, which he did, and he proved himself in every way a most valuable adjunct of this splendid company.

Mr. Post has appeared in most of the plays produced by stock companies, notably Friends, in which he played Hans Otto. He has also played Matthew Culver in The Wife, Prince Zouroff in Moths, Prosper Couramout in A Scrap of Paper, Lord Windemere in Lady Windemere's Fan, Valrens in Frou Frou, Dick Van Buren in The Charity Ball, etc. Mr. Post is a light comedian when the occasion demands it, which makes him extremely valuable as a second man in stock work. He closes a Summer season with the Shubert company in Buffalo this week, going to East Aurora, N. Y., for a well earned rest.

THE HOLDING UP OF COLONEL BROWN.

For the first time in thirty years Colonel T. Allston Brown engaged in a personal encounter with a fellow man, on last Wednesday, and although he worsted his antagonist physically, the latter emerged from the battle the victor in a pecuniary way.

The drama was performed in this fashion: The Colonel sat on the stoop of his home in Twenty-second Street, at 10 o'clock in the evening, peacefully smoking his post-prandial pipe, when a tall stranger, apparently intoxicated, halted at the foot of the steps and began to make abusive remarks about people who sat on stoops in general and the Colonel's stoop in particular. The veteran agent arose in wrath and ordered the intruder away. Instead of obeying the stranger began to ascend the steps, whereupon the Colonel stepped down half way and engaged the unwelcome visitor in a vigorous fistfight. After a few moments of lively boxing and wrestling on the sidewalk the stranger ran away.

Colonel Brown entered his house to bathe his bleeding face and hands, and discovered that a valuable Masonic emblem containing four diamonds that he had worn as a watch charm was missing, and that his great diamond stud had been almost wrested from the bosom of his shirt. Then suddenly it dawned upon the Colonel that the entire one-act melodrama was managed by the stranger for the sole purpose of robbing him of his jewels.

He is considerably distressed over the loss of the charm, because it was presented to him some years ago by a Masonic lodge in Philadelphia. He congratulates himself, however, over the safety of the famous stud, which, it has been stated, he wears attached to a steel band that encircles his body. Rumor says that he has used this extraordinary device ever since the diamond was stolen from him five years ago and was recovered after ten days by Chief of Police Byrnes.

ENGAGEMENTS.

J. H. Stoddart, for The Only Way.

Jane Corcoran, for A Stranger in a Strange Land.

Grace Filkins and Mrs. McKee Rankin, for The Ghetto.

Charles Gluck, as musical director, for George W. Monroe's Mrs. B. O'Shaughnessy.

Fred Collins, as musical director of Alexander's Uncle Tom's Cabin company.

W. H. Martin, for For Her Sake.

James J. Boyd, for Other People's Money, to play a character part and manage the stage.

Sadie Raymond, Mazie Ritchie, Emma Desmond, Harry M. Hicks, Willard Dashiell, Lew Hopkins, John A. Pacini, William Griggs, George Bedee, Royce Alton, J. E. Wilson, and George Newman, for The Missouri Girl.

Lawrence Russell to stage The Wheel of Fortune and The Pay Train, for R. L. Forrest.

Kate Bonington, for Three Little Lambs.

Charles H. Haystead, re-engaged as manager for Remember the Maine.

With Myra Collins: Charles W. Burch, Walter S. Ayres, Harry Page, George Blake, Harry J. Ingram, J. Moy Bennett, Willard Ross, F. D. Mostow, Lyda Neil, Nanette Maguire and Beatrice Forrest.

With Belle Archer in A Contented Woman: Arthur Gregory, Charles Wilbur, William Granger; Charles A. Connolly, musical director, Thomas Nelson, carpenter.

William Parry, as stage-manager for the Castle Square Opera company, at the American Theatre. Adolph Liesegang, re-engaged as musical director for the same company. W. F. McCollin, as stage-manager, and E. Morenas, as musical director, for the Castle Square company in Chicago.

Sadie Miner, for A Temperance Town.

GOSSIP.



Osborne Searle, of whom the above is an excellent likeness, is a young man who has made rapid strides in the dramatic profession since he entered it five years ago. Up to that time he had made an enviable reputation as an artist, his studios in New York being patronized by an elite and artistic clientele. For the past fifty-seven weeks Mr. Searle has been the stage-manager and light comedian of the Valentine Stock company, located at the Grand Opera House, Columbus, O., and the Lyceum Theatre, Rochester, N. Y. In both cities his artistic staging of each play has called forth praise from both press and public. Mr. Searle possesses to a remarkable degree the ability to impart to each production a characteristic atmosphere with apparently little effort, his long training as an artist being observed in all his sets, and showing him to be a master of both modern and classic decoration. Of his stagings the Ohio State Journal said: "The stage-management of the Grand under Mr. Osborne Searle is the finest in the history of the house. Mr. Searle has the artistic touch of Alma Tadema." Mr. Searle's work in light comedy and eccentric comedy roles has also been praised, his recent work as Robert Spalding in The Private Secretary evoking in both cities high encomiums. He has played a long line of light comedy, eccentric and juvenile roles, in all of which he has proved himself a thorough artist.

The American Mystifiers closed at Denver, Col., on July 3.

Owing to the death of its manager, Manley J. Keef, the Konorah company will not begin its Oriental tour until the middle of September. Mr. Keef had booked the company through Japan, China and India before his death, and the tour will be made as planned, probably under the management of Max and William Berol.

Master John Wild, son of the late "Johnny Wild," celebrated his eighth birthday on July 31 by entertaining forty of his young friends at his mother's home at Averill Park, N. Y. Being a "chip of the old block," the little host amused his guests by singing a number of the latest comic songs, and later in the evening he was the leader in the dancing. His two sisters, Ada and Louie, who are to be members of the Francis Wilson Opera company this season, assisted in the merry making.

The suit brought by the administratrix of David Blakely, Mrs. Ada P. Blakely, against John Philip Sousa has been decided by the Court of Common Pleas, Philadelphia, sustaining the report of the referee. By this decision Mr. Sousa must account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession and account for the use of it since May 23, 1897. Mr. Sousa must also pay to the Blakely estate one-half of all the royalties earned by those of his musical compositions that were made prior to Mr. Blakely's death. The referee decided that the Blakely estate could hold no exclusive right to Mr. Sousa's name, as the use of such right would be misleading to the public. The case has been in the courts for more than two years.

Gustave Amberg will manage the Germania Theatre next season. He has arranged for a musical comedy and a dramatic company from Germany to appear at the house.

George W. Monroe began rehearsing Mrs. B. O'Shaughnessy at Sayville, L. I., on Aug. 14.

Pauline Hall was served with an injunction last week at Atlantic City by the managers of a pier who held contracts with her, to prevent her from appearing in a production of Erminie, given at a theatre in the same resort. The opening of the pier was delayed because the structure was not built according to law, and Miss Hall, in order to fill her time at Atlantic City, accepted the proffered part in the opera. This action the pier managers objected to, and the matter will now be taken into the courts for settlement.

Walter B. Moore, for the past six years connected with E. D. Stair as private secretary, and now occupying a like position with Gus Hill, will be manager of the tour of Harris and Fields in The German Senators, season of 1900-1.

Master J. Burton will play Prince Arthur in Ben S. Mears' production of King John.

Edmund L. Breese and Genevieve Landry, of St. John's, N. B., will be married at that place on Aug. 23.

Corse Payton's Stock company opened its season at the Court Square Theatre, Springfield, Mass., Aug. 7, to two packed houses.

The cast of characters for the outdoor performance of As You Like It, to be given for charity, at the Larchmont, N. Y., Yacht Club, on the evening of Aug. 24, will be as follows: Rosalind, Bijou Fernandez; Orlando, Joseph Haworth; Touchstone, Frank Currier; Celia, Maude Monroe; Phebe, Minnie Dupree; Audrey, Helen J. Keating; Charles, the wrestler, James J. Corbett; William, William Cullington; Banished Duke, Frank Aiken; Duke Frederick, Herbert Carr; Amiens, Richie Ling; Jaques, Forrest Robinson; Le Beau, Charles Dade; Adam, Charles Collins; Corin, Edward See; Sylvius, Charles Arthur. The Seventh Regiment Band will furnish the music.

IN OTHER CITIES.

SAN FRANCISCO.

Blanche Bates is still the star attraction in San Francisco. She appeared at the California 31 in One of Our Girls and during the three nights' run of the play there was no getting near the theatre. It is a vivacious light comedy that just suits an actress of Miss Bates' stamp, and her Kate Shipley was charmingly graceful and natural. Hope Ross appeared as Julie and was all that could be desired. Mrs. Bates was a good Madame Pompadour. T. Daniel Frawley was seen at his best as Captain John Gregory, the part was well within his powers, and he was easy and gentlemanly. Other characters were suitably portrayed by members of the co. Needless to say the play was adequately staged and costumed. It had to be withdrawn 3 to make room for a revival of Madame Sans-Gêne, which caught on marvellously with the San Francisco public. For four nights and a matinee Blanche Bates and Augustus Cook crowded the California, and the enthusiasm was greater than before. Frawley is delighted, of course, though he feels glum at the thought that he will have to go through a Winter season without the favorite.

Week of Canton. Stuart's The Fairy Godmother is in town for several days rehearsing the play, and he is already enthusiastic over the hit that Blanche Bates is to make in the part of Yvonne, a young French girl. The play, which will have its first production on any stage 7, was written eighteen months ago for Augustin Daly, but the latter's death broke off the negotiations. Stuart tells me it is partly original; that is to say, the idea is borrowed, but not the structure. It is taken from a play by the elder Dumas, and deals with the later part of the reign of Louis XIV. It is a costume play, of course. The opening is laid at the seminary of St. Cyr, one of the institutions founded by Louis XIV., where two young ladies, one of whom is a protégée of Madame de Maintenon, are housed. The year is 1700. One of the young ladies attracts the attention of a young French nobleman; who, however, has not the slightest intention of marrying her; but, through the wit and address of her friend, Yvonne, the marriage is brought about. At the same time Yvonne herself contracts a marriage with the young nobleman's friend. The two young men are impeded to marry the girls to escape the jealousy of Louis XIV., at their intrusion of an institution guarded by his protecting wing. Of course the two young men decline to live with their wives, and there are many complications. There is a good deal of intrigue, and a glimpse of life at the Spanish court is afforded, for the young Duc d'Anjou, afterward King of Spain, is smitten with the sentimental one of the pair, the young nobleman's wife. Once more the strategic powers of Yvonne are called into play, and by her means everything is straightened out. There are four acts, one at the St. Cyr seminary, the second in Paris, and the last two in Madrid. The part of Yvonne is one of pure comedy, with just a dash of the sentimental. It will suit Blanche Bates, the author thinks, to a dot. The ingenu part, the sentimental girl, will be played by M. Mould, who has just been engaged by Frawley for his Winter season here. Alfred Hickman will play the young nobleman, while Frawley will be Yvonne's lover. Harrington Reynolds will play the King of Spain. Madame de Maintenon will be brought into the first act. Mary Van Buren will play the famous beauty. The co. will be without the services of Hope Ross, who left for the East 4. She was only lent to Frawley for three weeks and appeared in only two plays. There was no part for her in Madame Sans-Gêne, so that she was enabled to leave before her time was up.

Frawley is negotiating with Pearl Landers. She will be required to play ingenue parts.

Henry Miller made his appearance for the first time as Hamlet at the Columbia 3. He played three nights and a matinee. Critics differed considerably over the merits of his conception of the character of the soulful Dane. Personally, I thought he gave the character a reading full of intelligence and study. It was an ambitious undertaking, but there was no one who could say afterward that he had failed. As one of our local critics remarked: "The first impression one gets is that his personal adaptability to the part is exceptional. He has the air of his youth, the face for its melancholy, the sympathetic nature for its suffering." It stands to sense and reason that the first qualification must be a great one. Who saw Booth, who Irving, in the great character but did not realize that the genius of the man on the stage must be great enough to make one forget the silver locks beneath his wig. As those best acquainted with Miller might readily suppose, the actor shines in the softer touches. He has not reached the tragic quite yet. He is tender, gentle, and when he is poetic he is most effective. His graveyard scene was excellent, while the famous soliloquy was only moderate. With study, when he has acquired the necessary dignity and tragic fire, he will be worth seeing as Hamlet. Margaret Anglin was a very unconventional Ophelia. She was light and girlish, almost frivolous. But she is a born actress, if ever there was one, and she was charming to look at and to listen to. She invented a climax in the mad scene which was very effective. Charles Walcott was a creditable ghost. Edwin Stevens played the King with dignity and grace. Leslie Allen was a Polonius of the old school. Mrs. Boucicault deserves special mention for her rendition of the character of the Queen. Week 7 Brother Officers will be presented for the first time in America. Henry Miller plays Lieutenant Hinds. Guy Standing Lieutenant Pleydell. Edwin Stevens Mr. Hutton, and Margaret Anglin the Baroness Roydon.

Florence Roberts and White Whittlesey were very well received by patrons of the Alcazar in Romeo and Juliet week 31-6. Miss Roberts gave a pleasing and artistic representation of Juliet. Whittlesey was seen to advantage in Romeo, exhibiting a deal of dramatic force, as well as the necessary repose. The play was staged elaborately. Week 7 Miss Roberts and Whittlesey will be seen as Pauline and Claude in The Lady of Lyons.

Boccaccio was the week's attraction at the Grand Opera House. Like all the operas produced by the Southwell co., it was well sung, well acted, and well staged. Edith Mason was Boccaccio, and Tom Peruse the Prince of Palermo. William Wolf as Lambertuccio and Arthur Woolley as Lotterighi, did excellent comedy work. Winfred God was a good Scanzio. A new addition to the co. is George Cooper, late of the Tivoli, and the little soubrette made an excellent Isabella. Mabel Fern Dreyfuss was noticeable as Beatrice. Chorus and orchestra excellent. Falka 7-12.

The grand opera season at the Tivoli opened 31 with a flourish of trumpets. Aida was the opening opera and alternated throughout the week with Lucia. In the first named opera Sigore Avedano and Salassa, the stars from the Lombardi Italian Opera co., who were snapped up by the Tivoli management during the first week of the co's engagement, were heard. Salassa created a perfect furore by his Amonasso. There are critics willing to bet that he is the finest operatic baritone heard here in a quarter of a century, not excepting De Ana. Avedano, too, was much admired for his Rhadames. Fraulein Possnitz, the new prima donna, was heard in the title-role. She has a big mezzo-soprano, of grand opera quality, but she is not magnetic, and she is not an actress. Mary Linck was wonderfully good as Amneris. She has a pure, sweet contralto. In Lucia we heard Anna Lichter, an old favorite, Barron Berthold, and William Mertens. The latter's baritone was much liked, though not so powerful as Salassa's. Lichter warbled sweetly, as usual, the part of Lucia, and was, as usual, sweetly indistinct. Berthold's Edgardo made a favorable impression. His admirers want to hear him in Faust, which alternates with Trovatore week of 7-12. Max Hirschfeld deserves a word of praise for the excellent way in which he has trained orchestra and chorus. Manager Mark Thall, of the Alcazar, has returned from the East with a huge stock of plays

from which selections will be made for the forthcoming season. Eugene Ormonde, his new leading man, comes out here shortly. Modjeska is at Arden, her beautiful country seat in Southern California, preparing for an elaborate season under the management of John C. Fisher.

First Lieutenant Twining and Surgeon R. P. Crandall, of the U. S. S. Iowa, both members of the Lamb Club, entertained the members of the club at present sojourning in San Francisco aboard ship 6. The party included Joseph D. Redding, Frank Unger, T. Daniel Frawley, Guy Standing, Alfred Hickman, Harrington Reynolds, Henry Miller, Frank Lamb, Frank Murray, Shafter Howard, Ignacio Martinelli, Louis O'Sullivan, and George E. Lusk. They had a merry time aboard. FRANK S. MYRICK.

ST. PAUL.

The Nellie co. appeared to excellent advantage in Lady Windermere's Fan, at the Metropolitan Opera House 3-5. Large and appreciative audiences were delighted and the players received marked recognition. The matinee audiences during the week broke all previous records. Stage Director Robert Morris did himself credit in the beautiful staging of the play, and the ladies were handsomely gown. Edythe Chapman as Mrs. Erlynne evidenced a fine conception and gave an artistic and natural delineation of a difficult part. Her delightful portrayal was the feature of the production. Benjamin Howard made a very favorable impression in the role of Lord Windermere. He handled the part with graceful tact. Herschel Mayall acquitted himself admirably as Lord Darlington. Mr. Mayall is ever artistic and polished in his impersonations. Joseph B. Everham's Lord Augustus Lorton was a decidedly good characterization that won for him noticeable recognition. Fred J. Butler did full justice to the part of Mr. Cecil Graham. George Bloomquist as Mr. Hopper made the most of the part. Lilla Vane's Lady Windermere was an artistic and pleasing portrayal. She carried the part with noticeable grace and effect, both in voice and action. Angela Dolores as Lady Plymouth, Agnes Maynard as the Duchess of Berwick, and Mabel Runge as Lady Carlisle, sustained their respective roles with dignity and spirit. Others in the cast did commendable work. James Neill received a most hearty welcome on his return to the stage of the Metropolitan after his recent illness, appearing in the admirable production given by the Nellie co. of A Bachelor's Romance, 6-9. It was one of the best performances given by any stock co. in this city for some time, and Mr. Neill's clever players scored a brilliant success. As David Holmes, the literary critic, Mr. Neill was at his best. He presents a conception of his own. He plays the part with excellent taste and feeling. His portrayal was a triumph and scored for him a pronounced hit. Lilla Vane's Sylvia was charming. Miss Vane has a sweet and well-modulated voice and a spontaneity of action that is decidedly taking. Herschel Mayall was happily cast as Gerald Holmes, and he played the part with studied carelessness and pleasing manner. Emmett Shackelford's Martin Haggis was an excellent piece of character work deserving of high praise. Mr. Shackelford is a very clever and versatile actor, his comedy work is decidedly good and has made him an acknowledged favorite. Joseph B. Everham as Mr. Mulberry, Robert Morris as Harold Reynolds, acquitted themselves well. George Bloomquist found a congenial part in Arthur Savage. Angela Dolores was very attractive and pleasing in the role of Helen. Agnes Maynard as Miss Clementina is very impressive. Mabel Runge has a good figure, a pretty face and a pleasing voice. She was happily cast as Harriet Leicester and made a favorable impression. The play was staged well and the performance gave general satisfaction. Lord Chumley 10-12. Vitaseope 13-19. Banda Rossa 27-Sept. 2. The opening attraction of the regular season will be A Black Sheep 3-9.

At the Grand Opera House Mathews and Bulger in By the Sea Waves will be the opening attraction 27-2.

Sylvia Egan, soprano, formerly with Dorothy Morton, is resting at her home here. She will return to the operatic stage Sept. 1. Her sister, Lucille Egan, contralto, will sing in the same co. GEORGE H. COLGROVE.

MONTREAL.

After the usual Summer dullness, things theatrical are beginning to look up again. The Royal opened its doors 5; the Queen's followed suit with a sort of preliminary season 7; the Franciscan curtain will rise 28, and the other two houses, the Academy and Her Majesty's, open early in September. The Arena offers an excellent performance of Olivette with Lizzie Gonzales in the name part; Laura Clement as the Countess, and Ben Dodger as Coqueleot. Pinafore 10-12.

His Better Half is doing excellent business at the Royal, which looks bright and fresh in new paint and upholstery. Boyle and Graham are the principal features of the show; the latter's impersonation of Sal Skinner being worthy of special mention. Miss Mead as Mabel is very good. Gerald Griffin also did excellent work. The music is bright and catchy, and the performance altogether enjoyable.

Not to lose the chance of the good business offered by the world's meet of wheelmen, the Queen's opened 7 with A Breach of Promise. The play, like most of its kind, possesses no plot and might just as well be called anything else. Some of the specialties are good, and the co. worked hard to make it go. Nellie Sennett is deserving of special mention.

The regular season at the Queen's will open Sept. 4 with Bert Coote in The Newsboy, to be followed by What Happened to Jones and Why Smith Left Home. The Milton Aborn Opera co. will then open a season of 15 weeks. This will again be followed by a stock co. headed by Felix Morris, probably for a season of six weeks. Other attractions of a similar order are also booked. J. B. Sparrow's representative at the Queen's this season will be John B. Ritchie, well known in theatrical circles both here and in the United States.

Workmen have been busy at the Franciscan all Summer, and when it opens on Aug. 28 it will be practically a new theatre. The walls of the lobby and auditorium have been covered with embossed steel beautifully decorated, the ceiling has been repainted with a handsome design, and a new proscenium arch erected. New and comfortable chairs have been placed in the orchestra and everything possible done to insure the comfort of its patrons. Manager W. E. Phillips and Stage-Manager Drew Morton have just returned from New York, where they engaged the stock co.

The Musical Johnstons are spending their vacation at their home in Montreal, after a successful season. They open Aug. 28 at the Empire. Atlantic City.

Norris Bros. Animal Circus is exhibiting here to large business.

Solmer Park presents a taking vaudeville bill. W. A. TREMAYNE.

DENVER.

At Elitch's Gardens, 6-12, Camille was the bill. Henrietta Crossman, chiefly known here as a comedienne, portrayed the highly emotional role in a way that surprised her most ardent followers. Her conception was altogether pleasing. It was a sweet characterization, with all the repulsive realism omitted. Horace Hansel was a manly and consistent Armand. J. Henry Kalk added one more to his list of finished characters as Dr. Valérie. The Gaston of Brigham Frederick Genger and the Gaston of Brigham Frederick Genger and the Gaston of Brigham Frederick Genger were well played and forceful. Madge Mann Sheldon added a character study as Mac-Carr Cooke, a fine character study as Mac-Carr Cooke. Eleanor Robson, in a small part, Nautilus, deserved commendation. The other characters were well sustained by Lillian Daily, Katharine Field, and Messrs. Brakater and Williams. The scenic adornment was especially lavish.

Manhattan Bank 6-12 offered Lord Chumley.

Orrin Johnson's conception of Chumley is most artistic and pleasing. Charlotte Deane played leads this week. Her Eleanor was sweet and pretty, and quietly and forcefully acted. Her dressing of the part deserves special notice. Lotterighi, as usual, met with instant recognition. She has become a great favorite at Manhattan, and it is with regret of all that future engagements compel her to close this week. Agnes Findley as Lady Adeline Barker gave a comedy portrayal deserving of commendation. Adam Butterworth by John Findley was well acted, as was the Gerald of Albert Brown. Mrs. King's Le Sage was a finished and artistic study. The Bink Blunk of Scott Cooper and the Tommy Tucker of Charles Abbe were both neat bits. The Winterbottom of Alfred Smith and the Jessie of Violet Preston also deserve mention. The stage settings and stage direction were ably looked after by John Findley, who has succeeded Percy Winter, who has left to join Modjeska. Minnie Seligman left Sunday, 6, for a short visit to the Coast.

Mr. and Mrs. Charles Roux (Charlotte Deane) celebrated the first anniversary of their marriage 5 by a banquet. Those present were Mr. and Mrs. John Findley and the Misses Findley, Messrs. Orrin Johnson, Scott Cooper, R. L. Herbert, Lottie Alter, Adeline Dunlap, and Miss Tansley.

Agnes Findley retires from the Manhattan Beach co. 12, and will go to New York, accompanied by her two daughters, Gladys and Mabel. R. L. HENNEY.

MILWAUKEE.

One of the largest audiences in the history of the Thannhouse co. assembled at the Academy 7 for the opening performance of Dr. Jekyll and Mr. Hyde. Frederick Paulding essayed the dual role, and achieved an overwhelming success, his work showing the earnest student and thoughtful artist. At many points during the progress of the piece Mr. Paulding's fine acting elicited great applause, and his effective treatment of the closing scenes won him three enthusiastic recalls after the final curtain. His support was excellent. R. C. Chamberlin as Utterson, William Verance as Rev. Edward Leigh, and James E. Nelson as Dr. Lanyon offering finished portrayals. Max von Mitzel supplied a touch of clever comedy as McWreny, and Donald Bowles, Charles Deland and Stuart W. Murray did full justice to small roles. Valerie Bergere presented the part of Alice with refinement and womanly feeling, and Julia Blane contributed a funny Irish bit as Biddy. The scenic effects were admirable, and though the version of the play was a bad one, its clever enactment produced a deep impression on all present. A Gilded Fool 14-20.

Max von Mitzel closes his engagement at the Academy 13 to rejoin the stock co. at the Girard Avenue Theatre, Philadelphia. Mr. von Mitzel has been one of the most popular favorites in the Thannhouse co., and his departure will be sincerely regretted by a wide circle of friends and admirers.

James E. Nelson was specially engaged to play Dr. Lanyon in Dr. Jekyll and Mr. Hyde, and received an ovation upon his first appearance. Mr. Nelson's popularity in this city is not likely to wane.

This is Valerie Bergere's last week at the Academy, where, during the past two months she has presented a series of brilliant performances. Miss Bergere has been engaged as leading woman at the Dearborn, Chicago.

Baby Vavene has been engaged for the Baldwin Melville co. for next season and left 7 to join the co. at Muncie, Ind.

Buffalo Bill's Wild West Show will appear here 2.

The new Star Theatre will open Sept. 3. CLAUDE L. N. NORRIS.

MINNEAPOLIS.

At the Metropolitan Theatre the Boston Lyric Opera co. opened the last week of its engagement 6, in Said Pasha, to one of the largest Sunday night houses of the season. The opera was given with the same success as characterized its first production by the same co. some weeks ago. Josephine Stanton added to her popularity as Serena, a part for which her charming personality and sweet voice are admirably adapted. Maud Leekley, a newcomer, assumed the role of Alt, formerly taken by Mamie Kingsbury, with marked effect from a musical view point. George Kunkel and John Henderson furnished plenty of amusement. Lovette Rockwell made the most of the title-role, and Eugene Rogers was a pleasing Rajah. The chorus was, as usual, strong.

A reproduction of the Jeffries-Fitzsimmons fight was given by the Vitaseope, at the Metropolitan Theatre, afternoons of 7, 8, 10, and 11, to good-sized houses.

The Banda Rossa presented exceptionally enjoyable entertainments at the Lake Harriet Pavilion week of 6. This splendid organization has established itself unmistakably in the good graces of our citizens, and the engagement which closed 12 was a marked success, both artistically and pecuniarily. The Merrie Bell Opera co. opened a return engagement 13.

Anna May Weaver, of this city, a recent graduate of the Stanhope-Wheatcroft Dramatic School, New York city, left 3 to join the Hennessey-Le Royle co. at Derby, Conn. She will make her first appearance as Marjorie in Other People's Money. The career of this promising young woman will be watched with considerable interest by her many friends here.

Ellen Beach Yaw has returned to the city after an extended absence abroad. Miss Yaw will return to London early in September, where she will take up the rehearsal of the new opera written for her by Sir Arthur Sullivan.

P. T. Bannen, manager of the Metropolitan Theatre, returned 7 from a three weeks' absence in New York city and other Eastern points. Mr. Bannen reports having had a very pleasant vacation, and returned in splendid condition to take up the work of the approaching season.

F. C. CAMPBELL.

LOUISVILLE.

With the close of the Summer season of opera of the Fay Opera co. at the Auditorium, the amusement attention of Louisvillians is centered upon the approaching regular season of 1899-1900.

Macaulay's will open early in September with Al. G. Fields' Minstrels.

Under the personal supervision of Manager C. D. Shaw, the Avenue Theatre has been thoroughly renovated during the Summer and the place will continue to be operated as a popular price house. Richards and Brimley's Minstrels will inaugurate a preliminary season shortly.

Manager William H. Meffert of the Temple, has secured an entirely new stock co. made up of players of reputation and expects to repeat the success, pecuniary and artistic, of previous years. The season will open Sept. 3.

The New Buckingham, entirely rebuilt upon the site of the old place that was destroyed by fire, will open wide its doors 20 with the Irwin Brothers' Combination. Horace McCracken will be business manager, George Lippold, treasurer, and Edward Macback leader of orchestra. These gentlemen have been long associated with the Whalen Brothers, who will manage the house.

As usually happens at this season of the year, there are rumors of the probable reopening of the Bijou, formerly Harris'. There is little probability of such being the case, however. To a close observer a venture of the kind would seem to be a losing one.

With the houses named regularly open during the season, and the Auditorium at intervals offering the big attractions that usually appear there, the citizens of this city have cause for congratulation upon the amusement outlook. A prosperous season is expected.

Walter Matthews, the tragedian, is slowly recovering from a serious illness. Thomas Coffin Cooke, who has been summering here, has gone East to join the James Kidder-Hanford co.

Words of praise reach here of the good work done by Sol. Marcellino, Louisville's young violinist, who, with William H. Sherwood, the pianist,

has been giving a series of recitals at Chautauqua, N. Y. CHARLES D. CLARKE.

OMAHA.

The unprecedented rains that have prevailed in this section of Nebraska and which will be of untold wealth to the State at large have seriously interfered with the attendance at the Greater American Exposition, but all that is needed to bring out a full attendance of local residents and visitors from neighboring States is a bit of sun shine or a pleasant evening. The first of the Indians arrived 1 and are a source of interesting interest to the many Eastern visitors present. From now on the Indian war dances, pony races and sham battles will be a leading feature of the exposition.

At Boyd's theatre the ever popular Woodward Stock co. has been playing to very good business week of July 30. This co. is the best ever established in any city that ever Northern Platte, which was the only place to keep the public away.

The event in local theatrical circles is the inauguration at the Trocadero of the new opera co. in Stahl's picturesque opera, Said Pasha. This co. is made up largely of former members of the Castle Square co., and if the attendance at the opening performance Aug. 6 is a criterion of the future the venture will prove a successful one. Eloise Mortimer, the prima donna, immediately sang herself into local favor. Harry Davies' rich tenor voice was also favorably received, taking the part of the Mexican. Maurice Hageman was a capable stage-manager, and also most amusing as the low comedian.

Chorus, a large and attractive and we all wish Manager Cole every success in his new undertaking. Should the business warrant it, the co. will remain here for a long season, presenting Fra Diavolo, La Mascotte, Olivette, and a number of other operas. J. R. RINGWALT.

PROVIDENCE.

The first half of the week 7-12 the Wilbur Opera co. presented the Bohemian Girl to very large and well pleased audiences. Hattie Richardson is again at the head of the co. and gave an excellent rendering of the role of Arline. Charles Huntington, Ed Chapman, and Gus Vaughn were well cast, and shared honors with Miss Richardson. The vaudeville portion of the entertainment was furnished by Al. Lumar, Gabriel Weigand, and Anna Laughlin. The Black Hussar 10-12. For the tenth and last week of the Summer season 14-17 a change of bill at each performance is announced.

The date of the opening of the regular season at the Providence Opera House is not yet determined. Labor Day was talked of first, but I now understand there is a possibility of opening Aug. 28. Manager Wendelschaefer is at present in New York on business pertaining to the opening.

Hurtig and Seamon's Wine, Women and Song will open the season at the Olympic 28.

The new Empire will be ready for opening Sept. 8. The decorators are now at work and everything is progressing rapidly. Joe O. Zelle will be treasurer at the Empire, and do the press work for both the Empire and the Olympic and William C. Chase will be the general treasurer of the Olympic, the Empire, and the New England Amusement Co.

The Gallagher Pavilion Theatre co. has returned home after a successful season of several weeks in the smaller New England towns.

Charles A. Dunlap, for many years stage manager at Keith's, has been engaged for the Empire.

The Wilbur Opera co. will give two performances for the benefit of Treasurer Eugene Wendelschaefer, of the Providence Opera House, 21. HOWARD C. RIPLEY.

BUFFALO.

The Shubert Stock co. brought its most successful season at the Star to a close 7-12, with a splendid presentation of Moths. Good-sized audiences came throughout the week to pay farewell to the organization which in a few weeks has established a warm place in the hearts of local patrons. The regular season will open 28 with Primrose and Dockstader's Minstrels.

Katherine Howland has closed with the Wilbur Opera co., and gone to New York city.

Edwin Isham has returned to his home in Dunkirk for the Summer. He will give a song recital at Nelson's Opera House 14, in which he will be assisted by George Devoll, of the Savoy Theatre, London; Theodore Flint, and Adele Rafter.

Mr. and Mrs. Roch, well known in Chicago theatrical circles, are spending the Summer on Lake Cayuga.

F. R. Benton, last season at a Milk White Flag, is at present in Ithaca, N. Y., where he expects to enter into a mercantile business.

Elks' Fairs and Carnivals are all about us, and the local lodge members are doing their best to participate in all of them. The Street Fair at Niagara Falls has been successful beyond all expectations, and a big sum will be realized. The Rochester Fair opened 8 under auspicious conditions and was attended by many members of the Buffalo lodge. RENSOLD WOLF.

CLEVELAND.

A Branch of Providence will be the opening attraction at the Lyceum Theatre 14, and continuing through the week. Manager Cookson will continue to have charge, and but few changes will be made.

At the Cleveland Theatre week 14, Uncle Josh Spruceby will hold the boards.

The Elks virtually own the town this week. The Industrial Parade 7 inaugurated the Exposition and Carnival. The grand parade of Elks attending the State Reunion, which was held 9, 10, 11, occurred 10.

Grand Exalted Ruler Judge Allen and Grand Secretary George Reynolds are here, the guests of Cleveland Lodge No. 18. Among the visitors are many well-known members of the theatrical profession, and one of the jolliest is J. R. Tonessee of Albany, Ga., manager of the Opera House at that place. He brought a carload of watermelons with him.

Mrs. Baker and her two clever little daughters, Lotta and Loulae, are home for the Summer, after playing with the Kinsey Repertoire co. WILLIAM CRANSTON.

INDIANAPOLIS.

The Park Theatre opened 7 with two performances of Dickinson's Humpty Dumpty to crowded houses. The attraction was well received and a very creditable performance given, although it did not run with entire smoothness. Eddie McDonald as Humpty was very funny. Blanche Frayne sharing in the honors.

The Empire Theatre will open 21 with the Watson Sisters. ROSS REALL.

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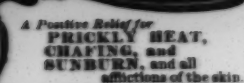
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AMONG THE DRAMATISTS.

J. H. Shepard's society play, "The Senator's Daughter," has been purchased by Manager L. B. McMillan, of the Keystone Dramatic Company. Mr. Shepard is now at his summer home, at Ossipee, N. H., writing a new play dealing with early colonial life.

A. L. Fanchawe, now at Wakefield, R. I., has leased his play, "An American Beauty," to J. A. Mawelle for the season. The Rushwell Dramatic Company are playing his rural drama, "An American Beauty," and it will be placed with three other repertoire companies. He has nearly completed a new play, "Conscience Man," dealing with the American Indian, and has ready a new three-act comedy, "What Struck Brewster," and a society drama, "Queen of the Night."

Levin Mead is completing the fourth and last act of a dramatization of Mrs. Amelia E. Barr's novel, "The Bow of Orange Ribbon," and the first three acts have already been approved highly by the author. The play will be submitted soon to a New York manager, who is eager to produce it and has declined two versions of the same story before submitted by prominent dramatists. Of her thirty-two novels Mrs. Barr deems "The Bow of Orange Ribbon" the best. Mr. Mead's new book, "The Bow Legged Ghost and Other Stories," is now in press and will be published soon by the Werner Company, in this city.

ENGAGEMENTS.

Frank Williams, as business manager for Jack and the Beanstalk.

Winona Williams, for the Woodward Stock company, Kansas City.

Ramie Austin, with Daniel Sully.

Frank E. Jamison, for Sporting Life.

J. Palmer Collins, by Jacob Litt, for Zorah.

Some of the engagements for the Players in include Miss L. Lindsay, Helen Bond, Frank Powell, W. Moreton, Joe Ridley, and Luke Cosgrove.

John C. Hart, for the Théâtre Français Stock company, Montreal, P. Q.

Orr S. Cash, for leads, with Katherine Rober. Charles N. Lum, for the Meffert Stock company, Louisville, Ky.

Joseph H. Kearsley, with Mabel Paige's company.

Meta Brittain, for the lead, Gladys Ferrers, in London Life.

Millard E. Simpson has been re-engaged for Walter Perkins' company.

Paul Everson, re-engaged for the character work in Chauncey Olcott.

E. A. Well, as business-manager of What Happened to Jones, touring Canada.

THE ELKS.

Erie, Pa., Lodge, No. 67, held a carnival week of July 31 to Aug. 5, with great success.

Circleville, O., Lodge, No. 77, have secured new quarters, and will take possession about Sept. 1.

The Rochester Elks' street fair was an immense success last week. On Saturday the fair's midway caught fire and considerable damage was done.

Columbus Lodge, 37, held a banquet, Aug. 9, to honor A. G. Fields and others of the committee, who arranged the lodge's recent successful street fair.

MATTERS OF FACT.

The people engaged for Kelly's Kids are called for rehearsal at the Bon Ton Theatre, Jersey City, Aug. 28. Manager Dinkins' other company, the Utopians, will commence rehearsing Aug. 21.

The members of the Mrs. B. O'Shaughnessy company began rehearsals at Nyuville, L. I., Monday, Aug. 14, and will continue to rehearse until Aug. 26, when the season opens at Pat chogue L. I. George W. Monroe is the star of this company, which is known as the Eastern company.

AN ASTOUNDING BEGINNING.

Primrose and Dockstader have astounded the amusement world by the manner in which they have opened the present season. Beginning at the ultra-fashionable resort of Greater New York, Manhattan Beach (the first and only minstrel company to play there), they started off by playing to \$22,637.50 in two weeks, giving only two matinees. They played to the largest receipts ever taken there at one performance, \$2,343. What made their engagement more remarkable was the fact that it was during the strike on the Brooklyn trolley roads. From Manhattan Beach they went up the State and continued their phenomenal business. According to a sworn statement they took the largest receipts ever known at a regular minstrel performance, \$3,116. This was at the Convention Hall, Saratoga. At Troy they took \$1,353 at night, and at a matinee which was announced only twelve hours before the performance their receipts were \$457. At Harmanus Bleecker Hall, now called the Lyceum, at Albany, the receipts were \$1,803. The total receipts for five weeks were \$40,999.75. These figures are the more impressive because of the fact that they were taken in the hot weather of July and August. The figures indicate several things. One is that the country is in a prosperous condition and that a big season may be looked forward to by managers generally. Another is that the management must be skillful to the last degree, and still another, and perhaps the most potent, is that Primrose and Dockstader must know what the public wants and supply it in a liberal manner. It is a significant fact that they have abandoned the feature that other minstrel managers have so persistently clung to, the introduction of many of their performers, singers, musicians and specialists in white face. Burnt cork seems to be popular with the public, and Primrose and Dockstader make their entire company use it, without an exception. They continue the spectacular features, however, and carry special society for every act, demanding from the theatres they play in an absolutely clear stage. They have not had a clear field for their business, big as it is, for they have had opposition in several of the towns where their business is said to have been the largest. The detailed figures published elsewhere in this issue tell the result. Manager James H. Decker was in town yesterday and he said to a representative of THE MIRROR: "When I induced Primrose and Dockstader to join forces last season I thought they would be world beaters, and so they are. The organization took last season over \$100,000, and the stars established themselves as popular favorites in the first-class houses. These theatres, by the way, have not of recent years made any minstrel engagements, but recognizing the strength of the union of Primrose and Dockstader, the managers gave us time, and our unparalleled success demonstrated the wisdom of their judgment. I shall be greatly disappointed if we do not take \$200,000 during this tour, as we have taken nearly one-fifth of that amount in about one-eighth of our season."

THE CHOIR INVISIBLE.

The "Choir Invisible" is a dramatization of one of the newest and most popular works of fiction. It has appealed strongly to women, and it is an established fact that if the feminine approval is caught by a play its success is insured. The play follows the book closely, only that more action has been introduced in it than is found in the book. The love interest is the strong chord running through it and centres around the two principal figures, and these two figures are held up in a novel and attractive light. The comedy so necessary to the success of a play is plentiful throughout and is in some instances particularly quaint, at others light and breezy. It is purely American, the book, "The Choir Invisible," being by an American author and the scenes laid in this country. This play will be produced by the Henry Jewett Dramatic Company, which is an incorporated concern under the management of Clarence Fleming for many years manager of the late Rosina Vokes and subsequently holding a like office with John Hare when that clever comedian made his first visit to America. Mr. Fleming was also associated with the management of Beerholm Tree's first visit to this country, as well as having been connected with some of the leading American companies.

BORN.

CARLETON. At New York city, on July 22, a son to Mr. and Mrs. Arthur Carleton.

MORISON. A son to Mr. and Mrs. Lindsay Morison, in Boston, Mass., on Aug. 9.

MARRIED.

TANLAN. FELIX.—Justin J. Tanlan and Dora Rump Felix (Dora Clayton), at New York city, Aug. 8, by the Rev. Francis J. Schneider.

McLOUGHLIN—DENNIS. Charles Willard McLaughlin and Maude Leone Dennis, at Cedar Rapids, Ia., Aug. 9.

DIED.

HANLEY. Eleanor Hanley, age 3, killed by a trolley car in Los Angeles, Cal., Aug. 7.

KEADY. Harry Keady, at St. Louis, Mo., Aug. 10, aged 23 years, of enlargement of the heart.

KEEF. Manley J. Keef, at Berkeley, Cal., June 28, aged 39 years.

KIRSCHMAN. Eva O. Kirschman, in Philadelphia, Pa., on Aug. 9.

LEWIS. Lillian Lewis (Mrs. Lawrence Marton), at Farmington, Minn., Aug. 11, of consumption.

MACNICHOL. Lizzie Macnichol (Mrs. C. L. Reitz), at Chorona, N. H., Aug. 12, of appendicitis.

SINN. William E. Sinn, at Pittsfield, Mass., Aug. 9, of heart failure, aged 65 years.

WORRELL. Jennie Worrell, at Kings County Hospital, Brooklyn, on Aug. 11, aged 49.

ARENA.

BOONTON, N. J.—Goodrich's Circus July 25: good business and performance. Sun Brothers' Circus 4: big business and first-class performance.

MURPHYBORO, ILL.—Wallace's Show 7: good performances to two big crowds. The Nelson and Strick Families were the favorites.

LUVERNE, MINN.—Gilmor Brothers 7: fair business afternoon and evening; performance good. One of the best wagon shows seen here for a number of years.

LARAMIE, WYO.—Campbell Brothers' Circus 7: an excellent little circus to three thousand people. Lemen Brothers 29.

NEW BRUNSWICK, N. J.—J. H. La Pearl's Circus 7: deservedly large attendance. It is the best all around two ring circus that has visited this city in a number of years.

DULUTH, MINN.—Gentry's Dog and Pony Show entertained large crowds July 10-13. Ringling Brothers' Circus gave two performances 31 to capacity of tent; every one satisfied.

ASHLAND, WIS.—Ringling Brothers' Circus entertained twenty thousand people 2: performance surpassed all expectations.

ORANGE, N. J.—La Pearl's Circus 3: large attendance; performance enjoyable.

MANISTEE, MICH.—Foreman and Sells Brothers' Circus 3: packed tents; performance fair.

ELYRIA, O.—Pawnee Bill's Wild West 3: large attendance; pleasing performance.

McGREGOR, IOWA.—Lemen Brothers' Circus 4: crowded tents; performance good. Gail R. Church joined here.

LANSING, MICH.—Buffalo Bill's Wild West had two big crowds 9 and gave best of satisfaction.

UNIONTOWN, PA.—John Robinson's Circus 8: large attendance; performance good.

LIMA, O.—Buffalo Bill 3: first-class performance; excellent business.

ITHACA, N. Y.—Gentry's Dog and Pony Show to crowded tents 7-12.



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GEO. S. PROBERT,

A Few Pronounced HITS the Past Seasons.

Buffalo Express, Tuesday, Aug. 8, 1899.

Methods. George S. Probert surprised even his warmest admirers and those who had held to the opinion that his talent was limited to comedy parts simply could not understand it at all. As Raphael de Corne he was supposed to be an intensely earnest, high-minded young man with lofty ideals and artistic ambitions. His interpretation, while perhaps a trifle more serious and less melodramatic than Ouida had conceived this romantic fictional hero to be, was wonderfully true and pleasing. The lines that fell to him are among the most beautiful in the play and his expression of the fine thoughts in them could hardly have been better.

Buffalo Enquirer, Wednesday, July 3, 1899.

George S. Probert as George Medway, undoubtedly made the big hit of the play. This clever young comedian has been seen in a number of trying parts since the Shubert company came to Buffalo, and he has done splendid work in each. In "Turned Up" however, he seemed to be even better than usual, and that is saying a whole lot for Probert's work has been excellent from the start. His stage career is bound to be a progressive one.

Buffalo Times, Tuesday, June 13, 1899.

"The Wife." George S. Probert, the funny young fellow who does the principal comedy roles, and who appears this week as "Jack Decker," is rapidly becoming the favorite among the male actors.

San Francisco Call, Sept. 3.

The hit of the evening fell to George S. Probert as the effeminate and stuttering young California millionaire, Robert Fletcher. The part is a difficult one, but was most cleverly handled and won for the young man undisturbed approval. He has the right kind of stuff in him to become a favorite comedian among San Francisco playgoers.

San Francisco Daily Report, Sept. 3.

The hit of the evening made by Mr. Probert as the stuttering cousin from California. He too seemed to have the brightest lines, though it may be that his style of speaking gave them pronounced value. The peculiar stammer he affected, quite away from the usual stage stammer, won a laugh for his every speech.

Syracuse Standard, Dec. 7, 1898.

There is untold laughter at the Bastable Theatre at a performance when Geo. S. Probert has his love scene in the second act of "Geoffrey Middleton."

LIGHT COMEDY AND JUVENILE.
IT IS A REPERTOIRE OF OVER ONE HUNDRED AND FIFTY PLAYS.

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for small parts and understudy. Give full particulars, age, height, weight and lowest salary in first letter. Season opens Aug. 20th. ELMER E. VAN 'E, Vance Comedy Co., Lakeview, N. J.

WANTED.

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315 W. 29th Street, NEW YORK.

Gentlemen: The young man is supposed to be the personification of bashfulness. Mr. Probert's awkwardness is a sort of reminder of the gentleness of old Smith Russell. Mr. Probert is unconsciously like the popular comedian in voice, looks and actions.

Charlton Enquirer, Nov. 23, 1897.

It may be said that Geo. S. Probert as "Pierre Froehard," the abused cripple, has a more intelligent conception of his role than the other members of the cast have of theirs, and his interpretation of it was very creditable.

Buffalo Express, Tuesday, July 4, 1899.

The first honors, however, were easily carried by Mr. George S. Probert, who is in his element in roving comedy, and who certainly is capable of such far making as few other actors are. Mr. Probert as George Medway, is the central figure of "Turned Up." He is hardly off the stage for a minute, and he says or does something really funny about once a second while he is on it.

Buffalo Enquirer, Tuesday, June 20, 1899.

Probert as "Tom Mellow" established himself as a favorite last night by his fast and clever work. He did more tumbling, turning and twisting than a professional acrobat in a circus ring.

Poor Probert, will anything be left of him at the end of the week? Sympathetically queried a young woman to herself after the show.

Buffalo Express, Tuesday, July 18, 1899.

Mr. Probert, as Pison, though his lines were short, did so well with the part that the audience applauded him frequently. Mr. Probert is very strong in comic roles.

The Standard, Syracuse, Dec. 14, 1898.

George S. Probert is appearing in a comedy, entitled "The Part of Albert Dangers." It is not on the line that his previous efforts have suggested that he is best in. It is a part without a glimmer of comedy. Every word clothes a serious thought. One or two of the speeches are declamatory. This is notably true of Albert's description of his rescue in battle by the Count of Monte Cristo. Nevertheless Mr. Probert does the things required of him with more than common skill. This particular speech is a dramatic deliverance of singular forcefulness. Mr. Probert's portrayal of Albert shows that he has real stuff in him. He is not out to fit one line.

ACTOR.

ENGAGED.

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R. O. Meech as Chickwell gave a praiseworthy reading of a minor role. (Mysterious Mr. Bugle with shubert Stock.) Buffalo Com.

R. O. Meech made considerable of the character bit of Peter Crank, the blind fiddler. (Chicago Inter-Ocean.)

R. Meech made a "life-like" Russian Prince. (Perovsky in "Ours.") Kingston British Whig.

Mr. Meech gave a faithful delineation of a bashful, big-hearted N. Carolina country boy. (Phila. Item.)

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" 24	BINGHAMTON	1 NIGHT, 802.00
" 25	ELMIRA	1 " 785.50
" 26	ITHACA	1 " 640.00
" 27	GENEVA	1 " 593.00
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" 31	OSWEGO	1 NIGHT, 884.00
Aug. 1	WATERTOWN	1 " 798.00
" 2	GLOVERSVILLE	1 " 715.00
" 3	AMSTERDAM	1 " 683.00
" 4	SCHENECTADY	1 " 814.00
" 5	COHOES	1 " 671.00
" 8	SARATOGA (1 Performance in Convention Hall, seating capacity, 5,300 people)	3,116.00
" 9	ALBANY (1 Performance in Harmanus Lyceum)	1,803.00
" 10	TROY	1 NIGHT 1,353.00
" 10	TROY (Extra matinee, only one day's announcement)	457.00
" 11	PITTSFIELD	1 NIGHT 1,057.00
" 12	WORCESTER	(Matinee and night) 1,226.00

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LEW DOCKSTADER

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P. S.—KEEP YOUR EYE ON BUFFALO! THERE WILL BE SOMEBODY "PUT OFF" there, and it won't be US.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREACH OF PROMISE (Charles A. Miller, mgr.): Cleveland, O., Aug. 15-19, Toledo 21-23, Grand Rapids, Mich., 24-26.

A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Poughkeepsie, N. Y., Sept. 2.

A HIGH TONED EUGENIA (Doan and Lenhart): Bridgeport, Conn., Sept. 25.

A LITTLE RAY OF SUNSHINE: New York city Aug. 25—Indefinite.

A MAN OF MYSTERY (E. N. McDowell, mgr.): Altoona, Pa., Aug. 17, Johnstown 18, Jeannette 19, Pittsburg 21-26.

ALLEN, VIOLA (Liebler and Co., mgrs.): Syracuse, N. Y., Sept. 4, Chicago, Ill., 11-Oct. 4.

ALONE IN NEW YORK (Thomas H. Davis, mgr.): San Francisco, Cal., Sept. 18-23.

AN EASY MARK: (Burt and Simmons, mgrs.): Baltimore, Md., Sept. 4-9, Philadelphia, Pa., 11-16, Brooklyn, N. Y., 18-23.

ARTHUR, JULIA: Boston, Mass., Oct. 3-7.

A ROMANCE OF COON HOLLOW (George B. Gaston, mgr.): Grand Rapids, Mich., Aug. 20-23, Toledo, O., 24-26, Dayton 28-30, Indianapolis, Ind., 31-Sept. 2.

A SOLDIER OF THE EMPIRE (Speck, Wall and Fielding, mgrs.): Asbury Park, N. J., Aug. 23, 24, Long Branch 25, Elizabeth 26, New York city 28-Sept. 2.

A TEMPERANCE TOWN (Richards and Canfield): Oldtown, Me., Sept. 16.

AUNT JERUSA: Minneapolis, Minn., Sept. 3-9.

A WISE WOMAN (F. G. Conrad, mgr.): Houghton, Mich., Aug. 15, Ironwood 16, Ashland, Wis., 17, West Superior 18, Duluth, Minn., 19, St. Cloud 20, 21, Mankato 22, Faribault 23, Waseca 24, Austin 25, Mason City, Ia., 26.

ARIZONA: Chicago, Ill., June 5—Indefinite.

BENNETT-MOULTON (A. Earl Burgess, mgr.): Woonsocket, R. I., Sept. 4-9.

BECAUSE SHE LOVED HIM So: Chicago, Ill., June 12—Indefinite.

BLOOM COMEDY: Fort William, Ont., Aug. 14-19, Rat Portage 21-26, Winnipeg, Man., 28-30.

BITTNER THEATRE: Spokane, Wash., June 12—Indefinite.

BON TON STOCK (Charles H. Leyburne, mgr.): Reading, Pa., Aug. 28-Sept. 9.

BROWN'S TOWN (La Motte and Sowersby, mgrs.): Stamford, Conn., Aug. 24, South Norwalk 25, Derby 26, Bridgeport 27-30, Hartford 31-Sept. 2.

BROWN'S TOWN (Delcher and Hennessy, mgrs.): Mt. Clemens, Mich., Aug. 24, Adrian 25, Ft. Wayne, Ind., 26, Wabash 28, Peru 29, Danville 30, Moberly, Mo., 31, Chillicothe, O., Sept. 1, Sioux City, Ia., 2, Omaha, Neb., 3-6.

CARNER STOCK (Harry L. Webb, mgr.): Randolph Park, Akron, O., June 3-Sept. 2.

CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—Indefinite.

CHESTER, ALMA (O. W. Dibble, mgr.): Glens Falls, N. Y., Sept. 4-9.

CLARKE, CRESTON: Atlantic City, N. J., Sept. 4-23.

CLEMENT, CLAY: San Francisco, Cal., Aug. 21—Indefinite.

COHAN, GUS (Adam K. Hodes, mgr.): Fremont, O., Aug. 21-26, Lorain 28-Sept. 2.

COLLINS, MYRA (Bennett and Ingram, mgrs.): Platt City, Mo., Aug. 28-Sept. 2, Oskaloosa, Kan., 4-9, Gallatin, Mo., 11-16, California 18-23.

COLUMBIA STOCK (C. Asbey, mgr.): Dunkirk, Ind., Aug. 14-19, Anderson 21-26.

COOTE, BERT (William M. Goodhue, mgr.): Montreal, Can., Sept. 4-9.

DARKEST NEW YORK (Thomas H. Davis, mgr.): Omaha, Neb., Aug. 21.

DAVIDSON STOCK (A. E. Davidson, mgr.): Port Huron, Mich., Aug. 21-26, Saginaw 28-Sept. 2.

DEAR OLD CHARLEY (J. J. Rosenthal, mgr.): Chicago, Ill., Aug. 20—Indefinite.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—Indefinite.

DOWN ON THE SUWANEE RIVER (Thomas H. Davis, mgr.): Chicago, Ill., Aug. 20-26.

DREW, JOHN: New York city Sept. 11—Indefinite.

DUFFY'S JUBILEE (Bates and Grant, mgrs.): Asbury Park, N. J., Aug. 28, Red Bank 29, Morristown 30, Sing Sing, N. Y., 31, Peekskill Sept. 1, Fishkill 2, Poughkeepsie 4, Yonkers 5.

EIGHT BELLS (Brothers Byrne): Norwich, Conn., Aug. 18, Westerly, R. I., 19, New London, Conn., 21, Willimantic 22, Worcester, Mass., 23, 24, Fitchburg 25, Clinton 26, Waltham 28, Chelsea 29, Lynn 30, Portsmouth, N. H., 31, Biddeford, Me., Sept. 1, Bath 2.

ELDON'S COMEDIANS (G. H. Eldon, mgr.): Monticello, Ill., Aug. 14-19, Homer 21-26, Sullivan 28-Sept. 2.

FALLEN AMONG THIEVES (Thomas H. Davis, mgr.): Newark, N. J., Aug. 28-Sept. 2.

FERGUSON BROS.: Kokomo, Ind., Aug. 14-19, Hartford City Sept. 2-16.

FERGUSON BROTHERS' COMEDY: Kokomo, Ind., Aug. 14-19, Elwood 21-26.

FERRIS COMEDIANS (Dick Ferris, mgr.): Clinton, Ia., Aug. 28-Sept. 2.

FINNIGAN'S BALL (Joe W. Spears, mgr.): Yonkers, N. Y., Aug. 29.

FRAWLEY STOCK: San Francisco, Cal., July 13—Indefinite.

GASKELL'S STOCK (W. T. Gaskell, mgr.): Crawfordville, Ind., Aug. 14-19.

GIRNEY-HOFFER (Eastern): Jack Hoefler, mgr.: Springfield, Ill., Aug. 21-26, Champaign 28-Sept. 2.

HAVE YOU SEEN SMITH (Thomas H. Davis, mgr.): New Orleans, La., Aug. 13-19.

HEARTS OF THE BLUE RIDGE (Dorothy Lewis; E. J. Bulkeley, mgr.): Grand Rapids, Mich., Aug. 16.

HEARTS OF OAK (Herne's; William R. Gross, mgr.): Philadelphia, Pa., Sept. 2-9, New York city 11-16.

HENDRICKS, BEN (A Genuine Gentleman; Arthur C. Alston, mgr.): Greenville, O., Aug. 22, Richmond, Ind., 23, Indianapolis 24-26, East St. Louis 27, St. Joseph, Mo., 28, Topeka, Kan., 30, Junction City 31, Salina Sept. 1, Central City, Col., 2.

HIS EXCELLENCY THE GOVERNOR: New York city Aug. 28-Sept. 9.

HOEFLEER STOCK (Jack Hoefler, mgr.): Oshkosh, Wis., Aug. 7-19, Mankato, Minn., 21-Sept. 2.

HUMAN HEARTS (W. E. Nankeville, mgr.): Lewiston, Pa., Aug. 21, Altoona 22, Johnstown 23, Harrisburg 24, Lebanon 25, Allentown 26.

HUNTLEY, JACKSON: Chicago, Ill., Aug. 20-Sept. 2.

IN GREATER NEW YORK (A. G. Delamater, mgr.): Philadelphia, Pa., Aug. 12-19.

JAMES-KIDDER-HANFORD (Wagenhals and Kemper, mgrs.): Pittsburg, Pa., Sept. 18-23.

KATZENJAMMER KIDS (Blondell and Fennessy, mgrs.): Lynn, Mass., Sept. 28-30, Worcester Oct. 2-7.

KEYSTONE DRAMATIC: Rockford, Ill., Aug. 14-19.

KLIMT-HEARN: Chicago, Ill., July 24—Indefinite.

LEE'S COMEDIANS: Clayton, N. Y., Aug. 14-19, Sandy Creek 21-26, Cortland 28-Sept. 2.

LOST IN SIBERIA (Thomas H. Davis, mgr.): New York city Sept. 11-16.

LYCEUM STOCK (E. and F. W. Shipman, mgrs.): Toronto, Ont., Aug. 16-20.

MACAULEY-PATTON: Butler, Pa., Sept. 4-9.

MACAULEY'S IRISH VISITORS (Frank W. Mason, mgr.): Sagamore, Mass., Aug. 15, Falmouth 16, Woods' Holl 17, Nantucket 18, 19.

MANHATTAN STOCK (Rentfrow and Weis, mgrs.): Knoxville, Tenn., Aug. 14-19, Chattanooga 21-26, Atlanta, Ga., 28-Sept. 2.

MARKE BROTHERS (No. 1): Alpena, Mich., Aug. 7-19.

MAXWELL STOCK: Albany, Ind., 17-19, Celina, O., 21-26.

MCCULLUM STOCK (Bartley McCullum, mgr.): Cape Cottage Park, Portland, Me., June 10—Indefinite.

McFERRIS: Marden, Man., Aug. 15, Morris 16, Neche, N. D., 17.

MILLER, HENRY: San Francisco, Cal., June 5—Indefinite.

MISS HARMON SCARUM (A. G. Delamater, mgr.): Pittsburg, Pa., Sept. 4-9.

MISS PLASTER OF PARIS (Thomas H. Davis, mgr.): Montreal, Can., Sept. 14-17.

MITCHELL'S PLAYERS (B. Frank Mitchell, mgr.): Pittston, Pa., Aug. 21-Sept. 2.

MODERNA, MADAME (John C. Fisher, mgr.): San Diego, Cal., Sept. 4-6, San Francisco 25-Oct. 7.

MORRISON COMEDY (Morrison and Powers, props.): Island Falls, Me., Aug. 14, 15, Houlton 17-19, St. Johns, N. B., 21-26.

MORTIMER, CHARLES (Boyd Carroll, mgr.): Andover, O., Aug. 14-16, Jefferson 17-19.

MR. BLUFF OF NEW YORK (Chas. F. Edwards, mgr.): Roysford, Pa., Sept. 16, Reading 21-23.

MR. PLASTER OF PARIS (A. J. Busby, mgr.): Chicago, Ill., Aug. 14-19, Clinton 21, Dixon 22, Belvidere 23, Rockford 24, Beloit 25, Janesville 26, Kenosha 27, Fond du Lac, Wis., 28, Appleton 29, Marinette 30.

MURRAY AND MACK (Joe W. Spears, mgr.): Columbus, O., Aug. 28-30.

NATURAL GAS (Eddie Girard; Andrew Mackay, mgr.): Joliet, Ill., Sept. 2, Davenport, Ia., 3, St. Joseph, Mo., 4-6, Omaha, Neb., 7-9, Leavenworth, Kan., 10.

NEILL STOCK: St. Paul, Minn., July 24—Indefinite.

NEW YORK STOCK: Maitland, Mo., Aug. 14-19.

ON THE WABASH (Edward C. White, mgr.): Hoboken, N. J., Sept. 10-13, Allentown, Pa., 14, Reading 15, Mauch Chunk 16.

OTHER PEOPLE'S MONEY (W. S. Butterfield, mgr.): Mystic, Conn., Aug. 31, New London Sept. 1, Norwich 2, Derby 4, Winsted 5, Hartford 6, 7, Palmer 8, Springfield 9.

ON THE BOWERY (Thomas H. Davis, mgr.): Providence, R. I., Sept. 4-9.

OUR GUARDIAN ANGEL (Thomas H. Davis, mgr.): Kansas City, Mo., Sept. 25-30.

ON LAND AND SEA (Thomas H. Davis, mgr.): Cleveland, O., Aug. 14-19.

PAIGE, MARCEL (Marshall and Co., mgrs.): Williamsport, Pa., Aug. 28.

PAYTON'S CORSE, COMEDY (E. M. Gotthold, mgr.): Springfield, Mass., Aug. 14-Sept. 2, Brockton 4-16.

PAYTON CORSE STOCK (David J. Ramage, mgr.): Poughkeepsie, N. Y., Aug. 4-19, Albany 21-Sept. 2, Troy 4-9.

REED, ROLAND: Boston, Mass., Aug. 28-Sept. 2.

REMEMBER THE MAINE (Lincoln J. Carter, prop.): Peoria, Ill., Aug. 27.

REMEMBER THE MAINE (Eastern; Lincoln J. Carter, prop.): Chicago, Ill., Aug. 13-19, South Chicago 20, Crawfordville, Ind., 21, Rockville 22, Frankfort 23, Tipton 24, New Castle 25, Connerville 26.

ROBSON'S THEATRE: Rockport, Ind., Aug. 14-19, Lexington, Ky., 21-26, Frankfort 28-Sept. 2.

RYAN, DANIEL R. (E. A. Schiller, mgr.): Herkimer, N. Y., Aug. 28-Sept. 4.

SHERLOCK HOLMES (William Gillette): Washington, D. C., Oct. 23-28.

SAWTELLE DRAMATIC (J. A. Sawtelle, mgr.): Peekskill, N. Y., Aug. 24-26, Hudson 31-Sept. 2, Mt. Vernon 4-9, Paterson, N. J., 11-16.

SHUBERT STOCK: Baker Theatre, Rochester, N. Y.—Indefinite.

SHUBERT STOCK: Buffalo, N. Y.—Indefinite.

SI PLUNKARD (J. C. Lewis; Bob Mack, mgr.): Mt. Clemens, Mich., Aug. 31, Port Huron Sept. 1, Pontiac 2, Lansing 4, Grand Ledge 5, Belding 6, Greenville 7, Ionia 8, Grand Haven 9.

SIR HOPKINS, A WISE CHILD (Rose Melville; Fleming and Nichols, mgrs.): Buffalo, N. Y., Sept. 1-16.

SPOONER DRAMATIC (F. E. Spooner, prop.): Fredonia, Kan., Aug. 21-26, Rich Hill, Mo., 28-Sept. 2.

STRANGLER ON SUNDAY (Thomas H. Davis, mgr.): Galveston, Tex., Sept. 3.

THANHAUSER STOCK: Milwaukee, Wis., Nov. 14—Indefinite.

THE CHRISTIAN (Effe Ellsler; Liebler and Co., mgrs.): Bridgeport, Conn., Sept. 11.

THE DANGER SIGNAL (E. O. Evans, mgr.): Yonkers, N. Y., Sept. 1, Norwich 2, Rochester, N. Y., 4-11.

THE FINISH OF MR. FRESH (Thomas H. Davis, mgr.): Louisville, Ky., Sept. 4-8.

THE GIRL FROM MAXIM'S: New York city, Sept. 2—Indefinite.

THE GOLDEN KEY (Thomas H. Davis, mgr.): St. Louis, Mo., Sept. 23-30.

THE GREEN LIGHTS OF NEW YORK (Thomas H. Davis, mgr.): Indianapolis, Ind., Sept. 25-30.

THE HEART OF CHICAGO (Ed. W. Rowland, mgr.): Chicago, Ill., Aug. 20-27, Indianapolis 28-30, Columbus, O., 31-Sept. 2, Dayton 4-6, Piqua 7, Urbana 8, Keokuk 9.

THE HEART OF THE KLONDIKE (Thomas H. Davis, mgr.): Baltimore, Md., Sept. 4-9.

THE HUSTLER (Thomas H. Davis, mgr.): New York city, Aug. 21-26.

THE IRISH ALDERMAN (Thomas H. Davis, mgr.): Buffalo, N. Y., Aug. 14-19.

THE IRON CROSS (Thomas H. Davis, mgr.): Cincinnati, O., Sept. 4-9.

THE MUSKETEERS (James O'Neill; Leibler and Co., mgrs.): Trenton, N. J., Sept. 16, Philadelphia, Pa., 18-30.

THE PLASTER (Moreton Baker, mgr.): Oskaloosa, Kan., Sept. 1, 12, Valley Falls 13, 14, Horton 15, 16, Holton 18-19.

THE PURPLE LADY: Allentown, Pa., Aug. 31, Scranton Sept. 1, Binghamton, N. Y., 2, Warren, Pa., 4, Youngstown, O., 5, Columbus 6, Springfield 7, Indianapolis, Ind., 8, 9.

THE QUEEN OF CHINATOWN (Samuel Blair, mgr.): New York city Aug. 21-26.

THE RISING GENERATION (George Felix, mgr.): Derby, Conn., Sept. 11.

THE SECRET AGENT (Thomas H. Davis, mgr.): Washington, D. C., Sept. 4-9.

THE SIDEWALKS OF NEW YORK (Thomas H. Davis, mgr.): Philadelphia, Pa., Aug. 12-19.

THE STOWAWAY (Thomas H. Davis, mgr.): Boston, Mass., Aug. 14-19.

THE SUNSHINE OF PARADISE ALLEY: Vinal Haven, Me., Sept. 2, Rockland 4, Bar Harbor 5, Machias 6, Eastport 7, Ellsworth 8, Oldtown 9.

THE WHITE RAT (Thomas H. Davis, mgr.): Baltimore, Md., Aug. 21-26.

THE WOMAN IN BLACK: Chicago, Ill., Aug. 14-26.

THE WOMAN IN BLACK (Gilbey and Hoefler, mgrs.): Chicago, Ill., Aug. 13-26.

TILDEN'S COMEDIANS: West Branch, Ia., Aug. 14-17.

TOMMY SHEPHERD: Bucyrus, O., Aug. 16-26.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Plattsburg, N. Y., Aug. 21, Burlington, Vt., 22, Barre 23, 24, Bellows Falls 25, Rutland 26, Saratoga, N. Y., 29, Cohoes 30, Albany 31-Sept. 2.

UNCLE JOSH SPRUCE: Cleveland, O., Aug. 14-19.

VAN DYKE AND EATON: Cedar Rapids, Ia., Aug. 14-26.

VICTORIA STOCK: Columbus, O., April 17—Indefinite.

WARDE, FREDERICK (Clarence M. Brune, mgr.): Richmond, Va., Sept. 18, 19, Newport News 20, Suffolk 21, Norfolk 22, 23.

WAT DOWN EAST: Boston, Mass., Aug. 28-Sept. 2.

WEIDERMANN'S COMEDIANS: Lebanon, Ky., Aug. 14-19, Lawrenceburg, Ind., 21-26.

WHY SMITH LEFT HOME: New York city Sept. 4—Indefinite.

WOODWARD STOCK: Omaha, Neb., July 24-Sept. 2, Kansas City, Mo., Sept. 3—Indefinite.

ZAZA (Mrs. Leslie Carter): New York city Sept. 4-9.

OPERA AND EXTRAVAGANZA.

ABORN, MILTON (Peter Rice, mgr.): Memphis, Tenn., July 5-July 29.

BAKER OPERA: Cincinnati, O., July 3—Indefinite.

BIGGAR PRINCE OPERA (F. A. Wade, mgr.): Rockford, Ill., Aug. 14-26.

BOSTON OPERA COMIQUE (Philip Robson, mgr.): Fitchburg, Mass., July 3—Indefinite.

BOSTON LYRIC: Minneapolis, Minn., June 12—Indefinite.

CASTLE SQUARE OPERA (Western): Chicago, Ill., April 3—Indefinite.

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DE ANGELIS OPERA: Manhattan Beach, N. Y., July 24-Aug. 12.

FALL AND RISE OF HUMPTY DUMPTY: Chicago, Ill., Aug. 13-26, Cleveland, O., 27-Sept. 2.

FAY (J. C.) OPERA (James B. Camp, mgr.): Louisville, Ky., June 3—Indefinite.

LELAND OPERA: Albany, N. Y., July 31—Indefinite.

MERRIE BELL OPERA (E. F. Reamans, mgr.): Minneapolis, Minn., June 19—Indefinite.

MOROSCO'S OPERA: San Francisco, Cal., July 24—Indefinite.

PALMER OPERA: Lancaster, Pa., June 19—Indefinite.

ROBINSON COMIC OPERA (Eastern): Frank V. French, mgr.: Lowell, Mass., July 2—Indefinite.

ROBINSON COMIC OPERA (Western): Frank V. French, mgr.: Montreal, Can., July 17-Sept. 2.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): San Francisco, Cal., May 15—Indefinite.

THE EVIL EYE (Charles H. Yale, mgr.): Philadelphia, Pa., Aug. 12-19.

THE MAN IN THE MOON: New York city April 24—Indefinite.

THE ROUNDERS (George W. Lederer, mgr.): New York city July 12—Indefinite.

WAITE OPERA: Auburn, N. Y., Aug. 14-19.

WILBUR-KIRWIN OPERA: Milwaukee, Wis., June 26—Indefinite.

VARIETY.

AMERICA'S VAUDEVILLE STARS: Louisville, Ky., Sept. 3-9, Cincinnati, O., 10-16.

BON TON BURLESQUES: Pittsburg, Pa., Aug. 14-19.

CITY CLUB (T. E. Mico, mgr.): Philadelphia, Pa., Aug. 12-19, Chicago, Ill., Sept. 2-9.

IRWIN BROS.: Cincinnati, O., Aug. 14-19.

LITTLE EDVIT BURLESQUES: Covington, Ky., Aug. 14-19.

VANITY FAIR (Western): J. J. Collins, mgr.: Wausau, Wis., Aug. 20, New London 21, Ashland 22, Rhinecland 23, Ironwood 24, Duluth 25, West Superior 26, St. Cloud, Minn., 28, Winnipeg, Man., 29, 30, Grand Forks, N. D., 31, Crookston, Minn., Sept. 1, Fargo, N. D., 2.

VICTORIA BURLESQUES: Washington, D. C., Sept. 14-19.

WEBER AND FIELDS' STOCK: Manhattan Beach, N. Y., Aug. 14-19.

MINSTRELS.

BARLOW BROS.: Columbus, O., Aug. 14-17.

CULHANE, CHASE AND WESTON'S: Plymouth, Mass., Aug. 26, Hyde Park 28, Maynard 29, Hudson 30, Woburn 31, Exeter, N. H., Sept. 1, Suncook 2.

CARLIN AND CLARK'S: Reading, Pa., Aug. 14-19.

DALY'S, WILLIAM "JOSH": Camden, N. J., Aug. 14-19.

FIELD'S, AL. G.: Columbus, O., Aug. 16, Marietta 17, Parkersburg, W. Va., 18, Grafton 19.

GORTON'S: St. Johnsbury, Vt., Aug. 15.

HENRY'S, H.: Pittsburg, Pa., Aug. 14-19.

MAHARA'S: Galesburg, Ill., Aug. 27, Moline 28, Washington 30, Fairfield 31, Lancaster Sept. 1.

PRIMROSE AND DOCKSTADER'S (J. H. Decker, mgr.): Newport, R. I., Aug. 15, New Haven, Conn., 16, Bridgeport 17, Waterbury 18, Hartford 19, Springfield, Mass., 21, Holyoke 22, North Adams 23, Utica, N. Y., 24, Rochester 25, 26.

MISCELLANEOUS.

BANDA ROSSA: Lake Harriet Pavilion, Minneapolis, Minn., July 23-Aug. 12.

BROOKLYN MARINE BAND: Brighton Beach, N. Y., July 24—Indefinite.

BUFFALO BILL'S WILD WEST: DeWitt, O., Aug. 15, Peru 16, Lafayette 17, Huntington, Ill., 18, Peoria 19, Chicago 20.

CANNON BROS.: Louisville, Ky., Aug. 14-19.

CARLISLE'S WILD WEST: West Orange, N. J., Aug. 14-19.

DAN GODFREY'S BAND: Omaha, Neb., July 1-Aug. 12.

HART (Hypnotist): F. R. Lehman, mgr.: Lebanon, Ky., Aug. 14-19.

INNES' BAND: Philadelphia, Pa., June 12—Indefinite.

KALITZ'S BAND: Philadelphia, Pa., June 1-Oct. 6.

LAMBRIGGIER'S EXHIBIT: Bradford, Pa., Aug. 14-19.

LIBERATI'S BAND (No. 1): Philadelphia, Pa., June 18—Indefinite.

LIBERATI'S BAND (No. 2): Charlotte, N. Y., June 19—Indefinite.

NORRIS BROS.: Montreal, Can., July 7-12.

SANTANELLI (Arthur G. Thomas, mgr.): Brattleboro, Vt., Aug. 14-19, Bellows Falls 21-26, St. John, Can., 28-Sept. 2, Ottawa 4-16.

SCHILZONY'S HUNGARIAN BAND (C. E. Bray, mgr.): New Orleans, La., July 31-Aug. 28, San Francisco, Cal., Sept. 2-Oct. 1.

SOUSA'S BAND: Manhattan Beach, N. Y., June 17-Sept. 4.

TELEGRAPHIC NEWS

CHICAGO.

The Season Under Way—Opening Attractions—Items of Interest.

(Special to The Mirror.)

CHICAGO, Aug. 14.

It is hard to tell when the employees of either Powers or the Grand Opera House will get their vacations, for because she loved him so at the former and Arizona at the latter have entered on their tenth week, and instead of their being now a gradual falling off in attendance, as might be expected, both houses' nightly receipts are constantly growing. However, the best of things must come to an end some time, and because she loved him so will vacate Powers on Sept. 4, when Viola Allen will make her Chicago debut as a star in The Christian. Miss Allen's engagement is for six weeks.

Notwithstanding the heat of bearing away and building up the theaters are performing at the Grand Opera House, no discomfort has come to the patrons of the house. When the repairs are fully completed the Grand promises to be one of the handsomest theatres in the West. Arizona has become a popular idol and we can hardly see how we are to let it go one of these days. Two other changes have been made in the cast this week. Mabel Bert has been compelled to return East, and Grace Henderson is now playing Mrs. Bonham. She is making a bit that recalls her former successes here. Walter Hale has left to join the Brady forces, and incidentally to become a benedict. Albert Bruns, late of Zaza, replaces him, and is doing the German sergeant extremely well.

Manager Davis of the Columbia, is adhering to his old policy of opening his house late in the Summer with a play that will keep his patrons good natured until the hot season is a thing of the past. As for the last two seasons a farce has been chosen, and this time it is Charles Brookfield's Dear Old Charley, under the direction of J. J. Rosenthal, that will be seen for the first time on any stage next Sunday. A cast has been selected that ought to make the old boy feel like a two year old before they are through with him. For George C. Boniface, Jr., George Ober, Kathryn Osterman, and Etta Gilroy form a quartette that will show Charley a few things each evening, and if he doesn't grow wise on their diet we will give him up as a bad case. Others in the cast are Helen Harcourt, Florence Turner, May Belle Rother, John Hyams, Stephen Malley, and John Burt. Confidently, we understand that the rehearsals are bringing out some very funny traits in the gentleman, and he is expected to take the town by storm. Manager Davis is rushing his painters at present, and when Dear Old Charley makes his bow to the public the Columbia will look as spry and span as they make the team. Blanche Walsh and Melbourne MacDowell follow Dear Old Charley for a two weeks' stay.

The Criterion threw open its doors to the public yesterday, under the new management of Lincoln J. Carter. This North Side house has undergone a thorough renovation during the Summer, and the carpenters and painters did such a good job that the place is hardly recognizable. As an inaugural Mr. Carter chose his own naval drama, Remember, Maine, and the exciting climaxes and wonderful mechanical effects took the house by storm. The company is adequate and includes J. Hooker Wright, Ralph Eell, An-on Varney, Charles Mestayer, Grant Foreman, Harry Bartel, May Stoddard, Anna Thomas and Evelyn Silbie.

At the Great Northern Humpty Dumpty opened to a good house. The old pantomime, with its up-to-date trick properties, gorgeous scenery, and elaborate costumes, seems quite new. It is amusing, something out of the ordinary, and furnishes three hours of music, dancing, and spectacle.

A Woman in Black is the attraction at the Bijou. Colonel Hopkins' Stock company is playing Shadows of a Great City.

The Lyric Theatre (formerly the Gaiety) will begin its season Aug. 27, under the new management of Martin Julian and William Hayton. It will be run as a first-class, popular price playhouse, booking road companies on the order of those seen at the Great Northern. Some of their attractions will be James A. Herne's new play, Sag Harbor, The Telephone Girl, and The King of the Opioid Ring. The house has been practically rebuilt inside and will be up to date in every respect.

Hotel Topsy Turvy, with Chicago's "only" Eddie Foy, ads fair to make a go when it opens at McVicker's Saturday.

If "Biff" Hall left town for the reason that he expected Chicago would be "too hot for him" these two weeks, he is a good man on a guess. The worst thing we can wish him is that he is half as hot.

M. A. TWYFORD.

BOSTON.

Prospects for the Season—L. A. W. Meet Week—Benton's Budget.

(Special to The Mirror.)

BOSTON, Aug. 14.

Under ordinary circumstances one might suppose that the arrival of thousands of visitors to attend the L. A. W. meet, held here this week, would mean the reopening of some of the city theatres to catch the transient patronage, but nothing of the sort occurs. Evidently the managers are of the opinion that the wheelmen would pay more attention to the runs about the suburbs than to the interiors of the theatres.

The only play in town is at the Castle Square, where The Sporting Duchess is being given, with Maude Odell in the title character formerly played by Agnes Booth. Rose Coghlan, and Elliott. But, Leonora Bradley makes her first appearance at the Castle Square as Vivian Darville, and Nadine Winston also joins the company. William Courtleigh is the best Desborough that Boston has seen, and Tony Cummings made a hit as Cyp. John T. Craven in J. H. Stoddard's old part, and Charles Mackay as Rupert Leigh were also excellent. The staging was the best of any play that the Castle Square has had in a long time.

Down at Nantasket Beach the Summer opera company is singing The Chimes of Normandy this week and attracting much attention, although the running of the boats does not favor large evening attendance from the city.

Lillian Lawrence, the versatile leading lady at the Castle Square, is taking a well deserved vacation after a long year, in which she has played the greatest variety of characters with uniform success. The Sea of Ice will be the first offering of the Bowdoin Square Stock company on Labor Day. The house opens a week earlier with A Grip of Steel.

The Park is to open with Mlle. Fifi Sept. 4, followed by Julia Arthur in More than Queen. The first long run of the season will be given to James A. Herne's new play, Sag Harbor, which Lieber and Company will produce here Oct. 23 for an indefinite stay.

Maud Bagley, the Boston soprano, will sail for New York this week for a course of vocal study in Paris and London.

Horace Lewis was at his home in this city when he received a telegram calling him to New York, where he was engaged to fill an important character in Edwin Arden's Zarah. He is to play a Nihilist, whose tongue is cut out by the Russians that he may not speak and who presides over a meeting without letting his torture be known, and dies. It is an exceedingly strong character and will show what an artist Mr. Lewis is in pantomime.

A farewell reception was given to Mr. and Mrs. Frank J. Keenan at their home at Winthrop Aug. 12, and was attended by many of the actors summering there. Mr. Keenan and Mr. Scott go to New York to prepare for the opening of the season.

E. H. Crosby, returned from his Summer trip to London, has resumed his interesting dramatic department in the Post.

"Biff" Hall captured Boston last week and delighted his friends with a brief visit. Accompanied by Mrs. Hall, he visited the city on his way from Saratoga to New York—I've been trying to figure out how he makes that a short cut—and while here they were entertained one day by Mr. and Mrs. W. H. Crane at their Summer home at Cohasset.

E. F. Edgett writes me from London that he was coming up Whitehall the other day when he found a wagon labeled "J. Benton, cutman and con-

tractor." I did not think that I would be discovered so soon.

Arthur Lewis, Julia Arthur's brother, was in town last week on a business trip. He has retired from theatrical interests and is engaged by a New York firm that manufactures automobiles.

Fred E. Wright has gone to New York to see the rehearsals of his companies in A Black Sheep, A Contented Woman, and A Trip to Chinatown. They will not come to Boston this year, but will be as near as Worcester in the Spring.

Walter E. Perkins is in town and will play a starring engagement at the Castle Square, opening the regular season there Sept. 4, and appearing in My Friend from India and Charley's Aunt. His own starring tour, the third in My Friend from India, will follow immediately, and his dramatization of Mary E. Wilkins' novel, "Jerome: A Poor Man," will be ready for use late in the season.

Kittie Bingham has been engaged for Courted Into Court, supporting Clifford and Ruth.

Work is going on rapidly at the Columbia. All the old entrance has been blocked up with masonry and a new one established, but it will be fully a month before the painters and decorators will begin work, and the place will not be opened before the last of October. The old public library building has not been entirely leveled to the ground yet, and it will take a long time before the heavy basement is laid to stand the great theatre and office building which is to be erected on the site.

JAY BENTON.

PHILADELPHIA.

Quakertown's Season Opens Auspiciously—A Tribute to Colonel Sinn—News Notes.

(Special to The Mirror.)

PHILADELPHIA, Aug. 14.

The season of 1898-1899 in the Quaker City was inaugurated on Saturday by the opening of Gilmore's Auditorium, the Park Theatre, Forepaugh's, and the Troward. All well patronized and the outlook is for a most prosperous year.

The Evil Eye at Gilmore's Auditorium drew large business. The extravaganza has been rewritten and greatly improved, with many new comical mechanical effects, and is presented by a first-class company. Al. H. Wilson, Fanny Bloodgood, Arthur Hamilton, Rosate and Elliott, and the Phases Troupe deserve special mention. Devil's Auction next week. Paul N. Firman, late of the Park Theatre, is now the business manager of the Auditorium.

In Greater New York opened the season of the Park Theatre on Saturday evening and remains the card for this week. It scored an emphatic hit. The favorite sourette, Amy Lee, who is with the company for this engagement only, received an ovation. Mark Murphy, Harry West, John T. Hanson, Mabelle Dray, James T. Conners, Maggie Weston, Billy and Viola Ray, Alexander and Morton, Ward and Ericson, Harry and Marion, all contribute to In Greater New York's success. Underlined: Finnigan's 4th.

Forepaugh's Theatre, practically entirely new in its interior, opened with a Saturday matinee Aug. 12 to a crowded house. Cumberland 61 was the bill and it continues through this week, two performances being given daily. The stock company, with Carrie Radcliffe, George Leacock, John J. Farrell, and Henrietta Vaders, gives a most satisfactory performance. Fanchon Aug. 21-23.

The Grand Avenue Theatre Stock company will open Sept. 2 with Held by the Enemy. This is a good selection as the Grand Army encampment will take place in this city Sept. 4-9.

The Grand Opera House, under the new management of A. A. Hashim, will open as a vaudeville theatre Sept. 9. Recognizing the importance of the Grand Army encampment, Manager Hashim closes his house that week and gives the theatre to the Boys in Blue for their convention.

The National Export Exposition, that opens Sept. 14 to Nov. 30, will bring great results to every theatre in the Quaker City.

Professor Gentry's Dog and Pony Circus opened to-day for one week at Broad and Christian Streets. The cyclorama of the Battle of Manila continues to fair patronage.

The National Theatre, with A Grip of Steel, will open Aug. 19.

The lands at the various parks continue to large patronage.

The old Arch Street Theatre will be practically a new and modern house when reopened in October under the new regime of Adolph Philipp. Twelve plays and ten operettas are announced in the preliminary repertoire. Among them are The Sunken Bell, The Weavers, Fallen Angels, Brother Masters, Double Weapons, and The Cultured Class, all new here.

W. S. Franklin, alias S. F. Wilson, representing himself as manager of the Lilliputian Opera company, advertised in the local newspapers for girls ranging from ten to sixteen years to make up the company, was arrested and locked up last week for enticing children to his rooms. He declared that he was innocent and engaged in a legitimate business. According to his own admission he has served five years in Sing Sing Prison for the abduction of a child named Libby Sanderson. Another hearing of the prisoner will be held Aug. 15.

I desire to pay my last tribute to one of the most honorable and worthy managers in this country, the late Colonel William E. Sinn. He was indeed a true friend and a credit to the profession, and many now on the high road to success owe a debt of gratitude to him. His feeling toward the press is illustrated by an incident that occurred in this city shortly after the War of the Rebellion. Colonel Sinn had been manager of the Chestnut Street Theatre, but was compelled to relinquish it as the location at that time was too far west, and he lost every dollar he had accumulated in years. He then accepted the management on salary of a skating rink at Twenty-third and Chestnut Streets, which was owned by a stock organization. The place was liberally advertised, but failed. Colonel Sinn, knowing that there was a certain sum in the treasury, and though there was a large amount due him for salary, had it attached to pay the newspapers instead of his own claim. This is only one of the many good deeds that stand to his credit in the minds of the Quaker City newspaper men.

Cape May Notes.—Manager William J. Gilmore is directing the fortune of his Philadelphia theatre from his handsome cottage and will remain until middle of September.—Dan Pa-kard's Opera company are still at the Iron Pier.—The Passion Play pictures, with illustrated lectures by James J. Skelly, under management of a Mr. Cloward, opens to-night at the Congress Avenue Theatre for a two week's stay.—At Sewell's Point the American Vaudeville company remains for another week, minus Lewis and Blakely, and calling themselves the Imperial Minstrel company.

Atlantic City Jottings.—The new Auditorium Pier is finished, open, and doing business in spite of all obstacles. It was hard to get there, but from now on the favorite amusement place of this wonderful resort will probably flourish.—Richard Harlowe played the Princess in Erminie last week at the Academy, and Eleanor Kent sang the title role in place of Pauline Hall with gratifying result. Manager Fralinger has had an excellent season.—The steel pier is the greatest of all attractions.—Professionals on the Board Walk, excepting those employed at the various places of amusement, are becoming scarce. Emil Ankermüller, the well-known advance man; Will H. Armstrong, William G. Stewart, Eugene Bessmer, and George Blake are still here.

The Battle of Manila, with Pain's fireworks, is a big attraction out at Inlet Park. S. FRANKLIN.

WASHINGTON.

Warde's Budget of News and Gossip—Coming Attractions—Outdoor Diversion.

(Special to The Mirror.)

WASHINGTON, Aug. 14.

The Columbia Theatre will commence operations Sept. 18 with Otis Skinner in The Liars, and on the same date The Children of the Ghetto will have its initial production at the New National Theatre.

Homer Lind, the baritone of the Castle Square Opera company, is snugly located in a quiet retreat in the Blue Ridge Mountains, with the services of Tannhauser and Lohengrin as his inseparable companions. I met him recently at Harper's Ferry, W. Va., when he spoke enthusiastically of his next season's work and of the pleasure he felt in his opening in Die Meistersinger, singing his favorite part of Beckmesser.

Haley's Military Band is the attraction at Glen

Echo, where the attendance is good since the new management of William Jeffers went into effect. This week Simmons and Sloum's Old Time Minstrels will furnish amusement.

Balloon ascensions and parachute drops by the Ed. R. Hutchinson company draw the crowds to River View on the Potomac. Reta Danzell and May Everett are the daring aeronauts alternating daily in the work.

George Richards and Eugene Canfield in A Temperance Town are an early booking here. Manager Joseph E. Lavett, of the Columbia Theatre, is dividing his time between New York and the nearby seaside resorts on a visit combining business and pleasure.

Geoffrey Steen has gone to Hot Springs, Va., for a rest. Next season he will be a member of the Indianapolis Stock company, and may later undertake a starring tour in A Tale of Two Cities.

Walter and Harry E. Allen, of the Murray Hill Theatre, New York, are passing a pleasant vacation fishing and boating at the Owl's Rest Club House, at Four Mile Run, Va.

It is stated that The Girl from Maxim's will receive its first production in this city.

The Meiers Family of swimmers and divers are proving a strong attraction at Chevy Chase Lake.

JOHN T. WARDE.

ST. LOUIS.

Affairs of the Imperial and the Grand—Current Amusement—Gossip.

(Special to The Mirror.)

ST. LOUIS, Aug. 14.

The bill at Uhrig's Cave this week is Martha. The performance last evening was largely attended. Maud Lillian Berri sang and acted in her usual pleasing manner, with Messrs. Stephens, Hawley, Steigers, and the others of the Spencer Opera assisted in giving a very strong performance. Al. Ahrens, the treasurer of the Cave, is having his benefit to-night. Later in the season Miss Berri will take a benefit.

An excellent production of Romeo and Juliet was given last night at Olympia Park, which was largely attended. Lawrence Hanley was the Romeo, and his rendition of the part was in every respect an artistic one. Nelette Reed's Juliet added another to her successes of the season. The work of Jesse Lett and Hugh T. Ford, Edmund D. Lyons, and Earl Sterling was more than good.

The Suburban last night had a good audience. George Wilson, who was here earlier in the season, is again the feature of the bill.

A large audience saw the many good things offered by Manager Hopkins in Forest Park Highlands yesterday. Panto, recitations, and other work, and in addition are Condon and Morando, the Two Rozins, Edna Collins, Cook and Clinton, Menzato and Eugene, Gignere and Boyer, and Irene Franklin. The letter carriers' benefit occurs to-night.

Koerner's Garden has a good list of vaudeville attractions this week. Business continues good.

Manion's Park also drew a big audience and the attractions offered numbered many good acts.

Baby Lund, who was at Forest Park Highlands last week, will be at the head of her own company to-night at Koerner's Garden.

Maud Lillian Berri held an informal reception on the stage of Uhrig's Cave after the matinee last Saturday and presented each woman present with one of her photographs.

Alexander Spencer, musical director at Uhrig's Cave, had a rousing benefit last Wednesday night. He was greatly surprised when the action in the second act stopped and he was handed by Miss Berri a handsome silver-handled umbrella as a token of esteem from the Spencer Opera company.

The theatrical situation as far as the Grand Opera House and the Imperial are concerned is still unsettled. Report has it that the bookings at the Imperial will not be handed over to the Grand except for a consideration, although President Jannopoulos, of the Imperial, and President John Haylin, of Haylin's, were in Chicago last week holding a conference, which by this time has probably ended in an amicable adjustment of the difficulties and the transfers of the bookings of the Imperial to the Grand. Manager Sam Gumpertz, of the Imperial, was at the same time in Detroit on business relative to the transfer. While in New York recently Manager Gumpertz completed arrangements for a stock company for the Imperial, and has engaged Victory Bateman, who was with the Imperial two years ago, as leading woman. It is said Mr. and Mrs. Hugh Ford (Jesse Lett), now at the Olympia, also will be members of the company.

It is reported that Manager Hopkins would secure the Music Hall for a stock and vaudeville house is denied. Manager Hopkins says, however, he will be in the St. Louis field this season. These reports all show the uncertainty of theatrical plans here at present.

Fannie Frankel, a St. Louis girl, who appeared with success at Koerner's Park week before last and who was engaged for last week had to cancel the engagement, and went to New York Thursday.

W. C. HOWLAND.

CINCINNATI.

The People's Starts the Season—Other Opening Dates—Chester Park Opera.

(Special to The Mirror.)

CINCINNATI, Aug. 14.

The Baker Opera company at Chester Park is presenting Lucia di Lammermoor this week with the following cast: Lora, Adelaide Sawyer; Alice, Mabel Day; Henry Ashton, J. Aldrich Libbey; Bucklaw, Samuel Chadwick; Edgar, Tom Greene; Bideabent, J. F. Boyle, and Norman, Albert Jubre.

Saturday night, the People's reopened its doors, with Irwin's Burlesques as the attraction, to a good house. In the company were Smith, Doty and Cee, the clowns as Von Wattenburg, Bailey and Madison, Carver and Pollard, W. C. Fields, Hagne Sisters, Lee and Bradford, Mlle. Marie, and the Five Harrison Sisters, winding up with the barietta, A Hot Wave.

The Belsted-Ballenberg Band goes to Omaha to fill an engagement there.

A strong bill is being presented at the Ludlow Lagron this week, containing the names of Nettie Walters, Florence Townsend, Reuben Hall, Musical Hayes, Henry Gerish, and Charles Tham. The Lagron is doing a splendid business.

Coney Island has been very successful in its outings this year, and always has a good vaudeville bill to present to its patrons.

The Zoo's concert last Friday night was largely attended and its Sunday fetes draw immense patronage.

W. H. Clarke, the basso, who is so popular here, has been engaged by the Baker Opera company and will appear in Faust next Sunday.

The Coney Island Street Fair will begin Aug. 28. The great Street Fair across the river in Corvinton began to-night. A Midway is one of the most prominent features.

Within a short time all the theatres will be open. Heuck's will open next Sunday; the Walnut, the 25th; the Grand, Sept. 11; the Pike, a little later, and the Columbia, in October, if the remodeling be completed then.

WILLIAM SAMPSON.

CUES.

Manager Dinkins has recently signed Neil MacNeil, who will be remembered for his work last season as the tramp and king in Fourteen Ninety-two.

Samuel Blair has a new Dutch musical farce entitled The Prince Ha! Ha! and The Duke Hay! Hay! Negotiations are pending for a New York production in March. His Queen of Chinatown will be produced at the Star Theatre on Saturday night.

Jacob Litt has received from abroad the models for the costumes to be worn in his production of The Ghetto. The Dutch dress is picturesque in the extreme, and will be quite a novelty on the local stage.

A genuine Rhode Island clam bake is to be served at the Columbia Hotel, at Arverne, Long Island, on Aug. 19. John W. Ransome, James Thornton, Professor Blumberg, and Albert Mahar are among those who will entertain the guests.

The four horses to be used in The Sporting Duchess are being trained at the Coney Island race track by Walter S. Whyburn.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

The Shubert Stock company will open a season at the Jefferson Theatre, Portland, Me., on Aug. 28 in Lady Windemere's Fan. William C. Masson has been engaged as leading comedian and character actor with the company. Mr. Masson has won success with the Shubert company during the past year in Syracuse and in Buffalo, both by his acting and his work as stage manager. Between the closing of the company's season at Buffalo and the opening at Portland Mr. Masson will visit friends in the first-named city.

Emelie Melville has been re-engaged for the Shubert Stock company.

McCullum's Stock company, at Cape Cottage Park, Portland, Me., presented Human Hearts to large business last week. Bartley McCullum played Jim Mason in his own quaint style. Robert Wayne gave a manly performance of Tom Logan. Stephen Wright as Frederick Armistead deepened the good impression he has made. Thomas Reynolds delighted his many friends by his versatility in the character of Jimmy Logan. George Montserrat as Mose was a genuine Southern dandy. Lisle Leigh won an emphatic success in the character of Jeanette Logan. Beatrice Ingram scored as Lumpy the waif. Mabel Taliaferro made a sweet and lovable Gracie Logan. Mary Drummond Hay was excellent as the boy convict, as was Genevieve Reynolds as the blind mother. A. H. Stuart, J. H. Armstrong, Robert Gaillard, and Joe Callahan were all deserving of praise. The scenic effects were up to Mr. McCullum's high standard.

Lisle Leigh's portrayal of the title role in The Banker's Daughter with McCullum's Stock company week of July 24 proved one of her greatest successes. Miss Leigh, by the way, has become a social favorite with the Summer colony about Portland and is much entertained.

The Nell Florence Stock company, at Bangor, Me., entered upon its fifth week last evening. Last week the business was larger than for any preceding week. The first half of last week a triple bill was presented, consisting of Sweethearts, My Uncle's Will, and Sunset. Hits were scored by Frances Whitehouse, Louise Meredith, Alberta Lee, Mr. Florence, Mr. Arnott, and Mr. James. The last half of the week Caste was produced in an excellent manner. Frances Whitehouse as Polly Eccles scored another success, and Mr. Florence as Captain Hawtree, Mr. James as Eccles, and Mr. Arnold as Sam Geridge received unbounded praise. The Galley Slave is the bill 14-19, when Arthur King joins the company.

Lawrence Hanley has demonstrated this Summer that Shakespearean plays can be as successfully produced and enjoyed as well in a summer garden as in a theatre. He has just finished a week of The Taming of the Shrew, the fourth of the Shakespearean revivals by his excellent stock company at the Olympia Garden, St. Louis. It was the banner week of the season. As You Like It also did large business, and although Caste, Our Regiment, Old Soldiers, and The Widow Hunt played to good audiences, it remained for Shakespearean plays to call forth the S. R. O. sign every night. Mr. Hanley is associated with Edward D. Lyons, and they will produce during the Summer Romeo and Juliet, Much Ado About Nothing, and Twelfth Night. Nelette Reid is the leading woman of the company.

"Never before in the history of Denver Stock companies," writes a theatregoer of that city, "have two people so completely captivated the public as have Lottie Alter and Orrin Johnson at Manhattan Beach this Summer. The press is unanimous in their praise, and from five to six curtain calls after every act is proof positive of the appreciation of the audiences. Miss Alter's Dorcas in The Frognal Daughter is considered her best work. Mr. Johnson scored a tremendous success as Captain Vernon in the same play. His Lord Chumley is one of the most artistic portrayals ever seen here.

Walter D. Greene, of the Woodward Stock company, Omaha, appeared last week as Dan Horton in Northern Lights, scoring a strong success.

Mr. and Mrs. Gardner Crane (Margaret Terry), after a six weeks' rest at their Summer home, Sea View, Mass., returned to town Aug. 7. Mr. Crane is engaged to play leading heavies and juveniles with the Dearborn Theatre Stock company, Chicago, for the coming season.

Eva Taylor, Mary Emerson, and John M. Sainpolis have signed with the Thianhouser company, Milwaukee.

James Neill, having recovered from his illness, reappeared with the Neill Stock company at Minneapolis last week.

Having closed their engagement with the Shubert Stock company, Buffalo, on Saturday, Mr. and Mrs. Guy Bates Post (Sarah Truax) are spending a week near Buffalo, after which Miss Truax will go to her home in Chicago until the opening of the Lyceum Theatre Stock company, Baltimore, for which she has been engaged as leading woman. Mr. Post continues as leading heavy with the Shubert company, opening the Fall season at Portland, Me., Aug. 28.

James A. Keane, who played the leads at the Standard Theatre, Philadelphia, last season, was offered a re-engagement but decided to accept the more flattering offer of Colonel Meffert, of the Louisville Stock company. Mr. Keane will play leading juvenile business.

The members of the Cummings Stock company, Toronto, will leave for that city to-day.

Thomas Meegan has signed with the Columbia Theatre Stock company, Newark.

ENGAGEMENTS.

W. H. Wheeler, for The White Heather.

Theodore Bromley, by Clarence M. Brune, as business manager in advance of Frederick Warde.

Walter E. Fryder, to play the juvenile role with Ben Hendricks in A Genuine Gentleman.

Harry S. Hopping, for The Missouri Girl as musical director.

Zelle Davenport, by the Rosabel Morrison company for the ensuing season. Miss Davenport has returned to her home in Western New York, where she will remain until the beginning of rehearsals.

Louis Leon Hall, for the lead in Human Hearts.

Eva Westcott and Elsie Crescy, with George W. Monroe. Rehearsals commenced yesterday at Sayville, L. I.

Charles H. Bradshaw, to play the part originated by Harry Harwood in At the White Horse Tavern.

John M. Cooke, as advance agent of Over the Fence.

Whitney Bennington, as musical director of Hoy's A Stranger in New York.

Ida Hawley, of the late Augustin Daly's company, by Edwin Knowles, for Three Little Lambs.

Samuel Edwards, R. Paton Gibbs, and Bijou Fernandez, for The Ghetto. E. W. Presbrey, to stage this play.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Many New Plays—Irving Resting—Hopper's Success Established.

(Special Correspondence of The Mirror.)

LONDON, Aug. 5.

It may, of course, be that play-producers this week have been moved solely by the spirit of kindness to do as they have done. Whether this be so or no, the fact remains that in this terribly sultry week they have sought to freeze our young blood by producing several specimens of the wildest and most melodramatic of melodramas. The two principal examples of this kind were *Thou Shalt Not Kill* and *Sons of Toll*, brought this week by touring companies into London for the first time.

Thou Shalt Not Kill is indeed a scorching, even for its author, F. A. Scudamore, who is wont to work corpses, coffins, skeletons, homicidal maniacs and such like cheerful ingredients into his plays. *Thou Shalt Not Kill* is crammed full of killing. One of its characters, Marquitta by name, makes it her hourly practice to go about seeking whom she may slay. She at first seeks to wipe out the heroine by riddling her with real bullets during a supposedly harmless stage-shooting affair. Killed in this fell purpose, however, she casts about for other means. Anon, Marquitta invades the gyrl into a kind of chamber of horrors in a local wax works show. Here she causes the unsuspecting damsel to be fastened on to an electrocution chair, "as used in America," so runs the playbill. Not satisfied with arranging to merely electrocute the poor lady, Marquitta also fixes up a sort of *Dynamite Clock*, which, on registering a certain hour, will explode and blow the harmless but necessary heroine and certain other folk whom Marquitta would fain remove far into the Ewigkeit. *Thou Shalt Not Kill* contains many another awful attempt to break the commandment indicated, but the above examples will doubtless suffice to go on with. It was powerfully acted at the Shakespeare, Clapham, this week by Henry Dundas's company, including Maud Elmore, whose portrait you published a while ago, as the much persecuted heroine, Cecil Morton York as a villainous showman, and Winifred Young as the murderous Marquitta, surnamed Dooley, if you please.

Wild melodrama No. 2, *Sons of Toll*, was trotted out at Morton's, Greenwich, a theatre wherein no intoxicating drinks may be procured even for money, let alone for love. *Sons of Toll* is the work of one Lewis Gilbert, who might just as well, or even better, have called it *Daughters of Toll*, seeing that it is chiefly nailed up around the woes and sorrows of a number of sewing-machine girls, employed, bullied, starved and even lashed by a demoniacal Jew "sweater" named Aaron Moss. Moss is also a murderer whenever occasion arises, and indeed few more villainous villains have I ever encountered even in my life-long course of the most bloodcurdling of stage plays. As with the electrocution chair, "as used in America," in the play previously described, so there is something in *Sons of Toll* that should interest your fellow-natives, and that is the scene where the real sewing machines are used. These have been supplied by a certain firm that you well wot of, and many choice bits of advertising dialogue are sowed up with these machines, just as that shrewd theatrical manager, Vincent Crumables, desired his new dramatist, Nicholas Nickleby, to write around his two washing tubs and a pump.

And now to a few other matters. I say a few, because this ante-holiday week is always theatrically slack. Next week, however, the plays will be so numerous that you will have to command me to sit up all night and write furiously with a pen in each hand what time he dictates to a few secretaries.

Inuprimis, you will be glad to learn that El Capitan has caught on so at the Lyric that it will go on till November. *San Lin*, the new little one-act tragic opera which has been based on your time playlet, *The Cat and the Cherub*, was brought to London for the first time on Thursday by the Carl Rosa Opera company. It was received with rapture, and its music, by Victor Hallander, was much praised.

The Garrick closed last night to reopen with *Conan Doyle's Hives* in September. The Princess reopens to-night with *One of the Best*, and the Moore and Burgess Minstrels will resume burnt cork operations at St. James' Hall.

Sir Henry Irving, who closed the Lyceum last Saturday, has gone holidaying to Ilfracombe, on the good old coast of Devon. Irving's business manager, Bram Stoker, who has been very ill of late, has gone to Scotland to recruit before accompanying Irving to America. Ellen Terry has gone ozone-catching at her favorite rustic resort, Wincleson, and is having a play written for her by Beatrice Harraden.

Hardie, Van Leer, and Gordyn will on Monday produce at the Crown, Peckham, the new melodrama written for them by George R. Sims and Arthur Shirley and entitled *In London Town*. It is intended as a companion play to *Two Little Vagabonds*. Sims is also concerned with another new play to be produced on Monday at the Prince of Wales, Birmingham. It is called *Miss Chiquita*, and has music by Clarence Corri.

The other new dramas and things promised for Monday include a sensational military play, *A Soldier's Son*, by William Boyne and Cecil Newton, and a brand new version which the aforesaid Shirley has made of *Papa Dumas' The Corsican Brothers*. These are to be seen at the Princess of Wales, Kensington, and the Pavilion, down Whitechapel way. On the same evening, down at the Britannia, in the wilds of Hoxton, there will be presented a said-to-be narrow-melting melodrama, *Secrets of the Harem*.

The deaths in the theatrical profession this week have included the septuagenarian widow of the late great Robson, and Eliza Johnstone, a much valued member of John L. Toole's companies.

At the moment of writing I am glad to learn that there is some slight improvement in the condition of poor Lydia Thompson, who has been near death's door. Also that Charles J. Abud and Arthur Lewis are arranging to bring the whole of the Comédie Française company to London next summer, and that it is proposed to turn the Criterion and Wyndham's new theatre into a limited liability company. Dear me! In such weather, too!

attracted notice, and she was promoted to the rank of lieutenant, and Bonaparte himself decorated her after the battle of Jena with the cross of the Legion of Honor. She finally sacrificed her life for him, being killed while attempting his rescue from St. Helena. The play makes no pretensions to literary merit, being told in a bombastic way suitable to its audiences. The players with one or two exceptions seemed unequal to their roles. Edgard Martin, who was the Napoleon, resembled the "Little Corporal" in make-up, but his acting was crude and provincial. A much better performance was that of M. Regnier as Pius VII, while perhaps the best work of the evening was done by Mlle. Salvador as Marie. The drama is said to have had a successful tour through the provinces, and is likely to do well during the brief stay here. *Le Book-maker*, a drama by Max Maurey and Georges Jubin, will be its successor. It is now in rehearsal. "Bookmaker," by the way, is one of the many English words that have crept into the French language and are in general use. The latest to gain a footing is "attraction," applied in a theatrical sense, that I saw in a paper the other day.

It being manifestly impossible for me to be in two places at the same time I deferred my visit to the Cluny till the second evening. MM. Duesberg and Durlay are the authors of *Celles qu'on Lache*. Their work is the usual plotless farce, containing more than the ordinary number of hackneyed situations which are only made laughable by the abilities of the actors. The principal character is a young gentleman who has sowed his oats pretty freely, but finally decides to marry and reform, and the efforts of his old flames to prevent this reformation and keep him in the primrose path are the play's excuse for existence. There was a good deal of laughter during the performance, but one felt ashamed of one's self, it was all so silly.

On the same night that we had the two premieres the Comédie Française revived Edmond Rostand's *Les Romanesques*. It was with this versical comedy that the now famous author of *Cyrano de Bergerac* made his debut as a dramatist. That was five years ago. The success it won then, I am told, was eclipsed by its reception the other evening. But probably M. Rostand's actual renown has something to do with that. Now he is appreciated; then he was nobody, treated with considerable contempt by the directors of the Française, who now rue their action. The story of *Les Romanesques* was somewhat thus: Bergamin and Pasquinot, friends from boyhood, are next-door neighbors. Each is a widower, with one child, Bergamin's being a son, Percinet, and Pasquinot's a daughter, Sylvette. Nothing would please the two old friends more than that their children should wed, but they realize that both of the young people being of romantic disposition, they would refuse to marry if the coirs of their true love ran with smoothness, with no clandestine meetings or other excitement to make the courtship interesting. So while the youngsters are away, at college and convent, Bergamin and Pasquinot put their heads together and evolve a ruse by which their children shall have all the romance that they want. The slight hedge that formerly separated the two residences gives way to a high wall, and when Percinet and Sylvette return home on their vacations they are informed that their fathers have quarreled and that all communication between the two houses has stopped. The young promptly fall into the trap, and what was only friendship before now ripens into love. A sort of Romeo and Juliet courtship is carried on over the wall. Meantime, the parents are still conspiring. To crown their deception they hire one Straforce, a former actor, to make a pretended attempt to abduct Sylvette. Hearing her cries, Percinet climbs the wall and rescues her, and this deed of heroism brings about a reconciliation between the supposedly angry fathers, the wall is torn down, and the young people are betrothed. But now comes trouble in earnest, for Bergamin and Pasquinot have another quarrel, a real one this time. Pasquinot, in his anger, tells his daughter of their stratagem, and she, piqued at having been so duped, breaks the betrothal. Percinet, disconsolate, wanders afar seeking another more constant sweetheart. In the next act a new complication sets in with the return of Straforce, who has not been paid for his services. Disguised as a reason rebuilding the wall, he makes violent love to Sylvette, pretending that he is really a foreign nobleman. When his attentions finally become too pronounced, who should happen along but Percinet, now poor and tattered, who again saves Sylvette from an abductor, and once again reunites the families, the first generation in friendship; the second in matrimony. In a style clear, simple, yet delightfully poetic is this story told. It is to be hoped that it will appear in the Française repertoire more frequently hereafter. Jane Herriot, who played Sylvette, made her debut at the Française on this occasion. Like most debutantes, her work was spoiled by her nervousness, but she gave promise of good things. Excellent performances were given by Berli as Percinet, Coquelin *cadet* as Straforce, and Leloir (the only remaining member of the original cast) as Bergamin.

The Conservatoire competitions have been decided, and as a consequence many young and ambitious actors and actresses are engaged on events on the strength of their prizes. Several have already placed themselves most satisfactorily. While the examinations developed no wonderful talent on the part of the competitors, their work was pronounced by the judges to be rather better than the average. The judges, by the way, were a most distinguished lot, including M. Dubois, the president; Jules Claretie, Victorien Sardou, Ludovic Halévy, Henri Lavedan, Jules Lemaitre, and MM. Got, Montigny, Sully, Guitry, and Deschamps. M. Deschamps, who took second prize last year, and first prize this year, was the most promising of the competitors. He has been engaged for the Comédie Française, I am told.

All is in confusion at the Nouveau Theatre. The house is being practically rebuilt inside for the season of Wagner opera that will take place there in November. Charles Lamoureux is managing the enterprise, which is fostered by the Société des Grandes Additions Musicales de France. Ten performances of *Tristan et Isolde* will be given, and it is announced that the salaries of the artists and the elaborate mountings will make the expenses average \$4,000 a performance. How the managers expect to make any profits is a mystery, as the house will only seat one thousand people. Of course the prices charged will be high, but it is doubtful if there are enough Wagnerites in Paris to fill the theatre for ten nights, especially when Wagner mounted lavishly and sung well, may be heard frequently at the Opera.

Lancelotti du Lac, a lyrical drama, based on Tennyson's poem, is in preparation at the Opéra. The music is by Victorin Jodeliers. Some of the scenes, it is said, will surpass in beauty anything ever shown here. Jambon and Carpeaux, the great scene painters, are at work on the settings. Mlle. Brevet will be Queen Guinevere, Madame Rosman, Elaine; M. Renaud, King Arthur, and M. Vaguet, Lancelotti.

The little theatre in the Rue Bonaparte, known successively as the Athénée Comique, and the Comédie Parisienne, is to have another rechristening. Next season it will be called the Petit Opéra, and, under new management, opera at popular prices will be presented.

The Théâtre des Folies-Dramatiques, that has had a long run of ill luck, is on the market. Manager Victor Silvestre having failed.

Coquelin has applied to the Comédie Française for a longer leave of absence. By existing arrangements he should return to the House of Molière on 8-october. The actors ask an extension of a year, which, it is said, the council of the theatre does not look upon favorably. M. Wormes' resignation has been deferred until October, 1900. Mounet-Sully, who also talks of resigning, will remain for some time longer. He will reappear as Hamlet shortly.

At the Cigale there is a new review on. It is by P. L. Fless, and called *A la Cigale, Général*, à la Cigale.

Jane Harding is making a tour of Normandy in *La Principesse de Bagdad*.

Paul Bourget's *Cosmopolis*, dramatized by Armand d'Artois, will be produced at the Gym-

nase next season. Mlle. Bresil, who has just been engaged for this theatre, will appear in the play.

Gaston Schefer's *L'Eclaire* has been accepted by the Comédie Française.

Leclair will be sung in the Arena at Beziers on Aug. 27 and 29. The performance will be on the same grand scale as last year, and the cast will be the original one.

At the little village of Mesnil-en Saintois, Vosges, the peasants gave their annual performance of *Le Mystère de Jeanne d'Arc* recently.

Our Society of Musical Composers has offered four prizes for musical compositions to be played at the Exposition. The first prize, 1,000 francs, is for an overture for the grand orchestra; the second, 500 francs, for a symphony for piano and orchestra; the third, 300 francs, for a concert fantasia, for piano and violin, and the fourth, 150 francs, for a romance, for voice and piano. The competition is open to French musicians only. The prizes, it seems to me, are rather small, but presumably the honor is great.

Sarah Bernhardt is at present at the Belle Isle home. Her provincial tour will begin on Aug. 25, and her Paris season in November. Edmond Rostand's *L'Algon* will be one of her first productions.

Ponnard's *Charlotte Corday* is to be revived at the Comédie Française.

AMUSEMENTS IN JAMAICA.

(Special Correspondence of The Mirror.)

KINGSTON, July 31.

There is not much doing at this time of the season, theatrically speaking. The leading people of Kingston and St. Andrew are enjoying the cool air up in the hills.

A rather successful concert was held at St. Mary, July 19. The building was tastefully decorated for the occasion. The first part of the programme consisted of a series of vocal and instrumental selections. The performance closed with the farce, *Cupid's Device*.

Morton Tavares gave another performance of *Richelleu* at the Town Hall, Spanish Town, on July 24. Spanish Town is some ten miles from Kingston, and considering the difficulties to be overcome in order to witness the production, Mr. Tavares had no cause to complain of the pecuniary results.

The new street car company here has opened the Rock Fort Gardens, a strip of land at the end of one of their lines, running three miles along the sea front. Several large pavilions have been erected there. On July 24 a series of promenade concerts was inaugurated. Two thousand people are said to have attended—not bad, at all, for Jamaica. The full band of the Kingston Infantry Militia was present, and the ride of three miles there and back, with admission thrown in, cost 24 cents.

An entertainment in aid of the Widows' and Orphans' Fund of the Odd Fellows' Societies of Kingston was given at the Conventorium, July 27. The audience was small, but the entertainment was a success from a musical point of view.

MONTGOMERY IRVING.

FOREIGN NOTES.

The Association Littéraire et Artistique Internationale will meet at Heidelberg, Germany, from Sept. 23 to 30.

The Tivoli Theatre, in Rotterdam, will open in August with a new play, entitled *Een Orangerie*.

The Nederlandsche Opera will open its season with Goldmark's *The Queen of Sheba*.

OBITUARY.

LILLIAN LEWIS.

On the eleventh of August, at the town of Farmington, Minn., Lillian Lewis, whose name and fame are known in all parts of the country, died of consumption. For more than a year she had traveled from one health resort to another seeking relief from her malady. In the Spring of 1898 she went to the dry plains of Texas; then to Las Vegas, New Mexico; then to Phoenix, and finally to Farmington, where she passed the weeks of her last illness. Her husband, Lawrence Marston, was in New York at the time of her death, and left for Minnesota immediately upon receiving the news. He will bring the remains to the East in order that they may be buried beside those of other members of the Lewis family in Pennsylvania.

Miss Lewis was born at Midway, Ky., and began her stage career in 1882, appearing for the first time as Marianne in *The Two Orphans*, at the Fifth Avenue Theatre in this city. Her next engagement was at Booth's Theatre, with the stock company, where she appeared with considerable success for some time. She then joined James O'Neill's company, and remained with that organization until, in 1885, she became a star. Her stellar debut occurred at the People's Theatre, where she played *Cora* in *L'Article 47*, and from there she went on a tour of the country playing *Camille*, *The Lady of Lyons*, *Leah*, *The Forsaken*, *An Unequal Match*, *The New Magdalen*, *Frou-Frou*, and *Adrienne Lecouvreur*.

In 1887 Lawrence Marston, who a year later became her husband, undertook the management of Miss Lewis's tours. He also wrote a number of the plays in which she was most successful, among them being *As in a Looking Glass*, *Donna Sol*, *Credit Lorraine*, *Lily*, *Goodbye Sweetheart*, *Cleopatra*, *An Innocent Sinner*, and *For Liberty and Love*. In the writing of at least three of these Miss Lewis collaborated with husband, and they also wrote together *The Widow Goldstein*.

During her career Miss Lewis appeared in nearly every city and town of any importance in the United States, and she was popular with her audiences. Her last appearance on the stage was at St. Louis on April 27, 1898, when she closed her final starring tour with the performance of *For Liberty and Love*.

NOTES.

Harry Keady, a member of the chorus of the Spencer Opera company, now playing at *Christ's Cave*, St. Louis, was found dead Aug. 10. An autopsy showed that death was due to enlargement of the heart. Mr. Keady was twenty-three years old. He made his debut about twelve years ago, and sang for a number of seasons at *Christ's Cave*. He joined the Emma Abbott company for a season, and then returned to St. Louis, where he appeared at the *Cave* and *Koerner's Garden*. His funeral took place Aug. 12. The interment was in Bellefontaine Cemetery.

Manley J. Keef, manager of *Konorah*, the Modern Witch, died at Berkeley, Cal., on June 28, of a complication of diseases. He was a native of Pennsylvania, thirty-nine years of age, and for several seasons past had traveled in South and Central America with *Konorah*. Early last May he was taken ill while in Honduras and went to California for relief. The change, though beneficial, was not saving, and the maladies contracted in the tropics proved fatal. The remains were buried at Riverside Cemetery, Berkeley, Cal.

Eva O. Kirschman died at her home, Philadelphia, Pa., on Aug. 9. Mrs. Kirschman was the mother of Ollie Kirschman, who received the sad news while playing an engagement at Atlantic City. Funeral services were held in Philadelphia on Aug. 12.

Eleanor Hanley, the three-year-old daughter of Lawrence Hanley and Edith Lemmert Hanley, was run over and killed by a trolley car at Los Angeles, Cal., on Aug. 7. Death was instantaneous. The little one was living with her grandparents, Mr. and Mrs. Paul H. Lemmert.

ENGAGEMENTS.

J. F. Arnold, as business manager for the Chapman-Warren company.

Giovanni E. Contorno, as musical director at the Academy of Music.

John Sturgeon and Elizabeth Hunt, with Fred Erick Warde.

PROFESSIONAL DOINGS.



Above is an excellent picture of two popular stars, Eddie Grand, the original Whirlin' O'Rourke in Donnelly and Grand's *Natural Gas*, and Edward Garvie, late star in *Hort's A Black Sheep*, and for eight years principal comedian in the *Hoyt* farces. Their supporting company in *Natural Gas* consists of James McBuff, Lew Sutherland, Frank King, George W. Malone, Edwin Lewis, Florence Wells, Jessie Gardner, Ella Warren, Mullally Sisters, Elsie Mackay, Julia Bennett, Francis Florida, Ray Matthews, Lydia Lewis, Maza Molyneux, Florence Dewey, Irene Lawrence, Gearson Sisters, Ella Wilson, Francis Thru, William H. Sherwood, manager of John L. Sullivan's last season, and George T. Malone, of Bobby Gaylor, will be in advance. Andrew Mackay is manager.

Alma Chester will open her third annual tour Sept. 4, at Glens Falls, N. Y., under the management of O. W. Dillide. The repertoire will include *Staves of Gold*, *Dangers of a Great City*, *The Great Northwest*, *The Wages of Sin*, *Her Uncle*, *Strike*, and *Inshavogue*. Harry R. Vickers will go in advance.

Frankie E. Broach, while visiting relatives recently in Darien, Conn., was taken suddenly ill, and it was decided to remove her to the home of her mother in Brooklyn, N. Y., where she is now in a serious condition.

Rehearsals have begun for Bates and Grant's company in Duff's Jubilee, opening on Aug. 28 at Asbury Park, N. J.

Edward O'Connor will arrive in town this week from San Francisco.

Mr. and Mrs. Edwin Mordant have returned to town after an enjoyable summer vacation.

Emma Italia is rehearsing at Harrisburg, Pa., with the King Dramatic company. When she left Boston to join the company, her sister gave her a box of candy; but, when on the cars, she opened the box she found among the chocolates a pair of diamond cuff buttons. Miss Italia writes: "That was candy enough for me for the rest of the trip."

William Burress, now resting at his home, Columbus, O., will not be seen in *The Children of the Ghetto*, but will remain under management of H. E. Sire at the New York Theatre.

The women of the Actors' Society will give an informal tea on Thursday afternoon for which they extend a general invitation to the women of the Actors' Church Alliance. The feature of the entertainment will be the reading of a paper on one of Shakespeare's heroines by F. F. Mackey.

Major Ewald, of the Quartermaster's Department, U. S. A., gave a yachting party on Saturday afternoon in honor of Vera de Noie, of the Devil's Island company. During the short cruise an elaborate dinner was served and the company was entertained with instrumental and vocal music. Among Major Ewald's guests were Cora Carmichael, Louise Ewald, Dorothy Rosemore, Lillian Sampson, Captain and Mrs. Tweed, B. Yelvington, H. Trude, C. Hiltcheck, and C. Henriques.

William Redmond has been engaged to stage J. K. Tillotson's new play, *A Young Wife*, at the Fourteenth Street Theatre.

Walter Perkins has returned from New England, where he has been resting for the past month. He will open the regular season of the Castle Square Theatre, Boston, in *Charley's Aunt* and *My Friend from India*, his own season opening immediately thereafter.

James K. Collier arrived in the city from his home at Wilmington, N. C., yesterday.

Fred Mower has been re-engaged for *Walter Perkins' My Friend from India* company, making his third season with that organization.

Merian Robbere, of *The Man in the Moon* company, left Saturday for a three weeks' vacation, and will divide the time between her home at Watertown and the Thousand Islands.

Charles B. Hanford, of the James-Kidder-Hanford company, is in town seeing to his costumes for next season. He spent several weeks at the Fort Griswold Hotel, New London, Conn.

Virginia Darrell is ill with typhoid fever at Buffalo.

Affie Warner has just returned from the Muskoka Lakes, Ont., where she spent the Summer.

Jennie Mannheim, the principal of the Cincinnati School of Expression, has been in New York for a short stay. Her success in her recitals last season was so marked that she has made plans for a more extended course the coming season.

Upon returning to his home at Peekskill, N. Y., last week Lewis Morrison learned that his two handsome St. Bernard dogs had been poisoned. "Columbus" (reg.) was bred at the Fernwood Kennels, New York, and was one of the largest dogs in America. The other, "King Lear" (reg.), was bred at Connorsmore Kennels, Pa. Both were prize winners and were valued at \$2,500. Mr. Morrison has offered a reward of \$500 for the conviction of the person who killed the dogs.

Colonel W. M. Morton, the Elizabeth, N. J., manager, contemplates the erection of a new theatre at New Brunswick, N. J.

"The Gaiety," a society organized last season by Castle Square theatre company choristers, has many representatives in the Baker Opera company at Cincinnati. They gave a social session on Aug. 7. A. L. Underwood presiding.

H. D. Grahame and E. W. Bromlow have secured the rights to *A Ragtime Reception*, by George Totten Smith and J. M. Cooke, and will send the play out next month. New scenery and costumes have been ordered and a strong company will be engaged.

This (Tuesday) evening will be "Ninth Regiment Night" at Pain's fireworks exhibition down at Manhattan Beach and Friday there will be a "Forty-seventh Regiment Night."

Union painters at the Columbus Theatre, in this city, struck last Friday to compel the discharge of certain non-union men. The latter went on painting.

Edwin Forrest Lodge No. 2, A. O. O. F., will meet next Sunday.

Charles Thropp has arrived from Chicago after being in advance of W. A. Brady's sporting attractions, and will go in advance of his sister, Clara Thropp. He will hereafter be known professionally as Charles T. Eldon.

THE STAGE IN PARIS.

A New Napoleon Play—Rostand's Romanesques—A Budget of News and Gossip.

(Special Correspondence of The Mirror.)

PARIS, Aug. 2.

With any number of evenings to choose from, the managers of the Cluny and the République settled, of course, upon the same night—July 21 for the premieres of *Celles qu'on Lache*, and *Napoleon*. The terrific heat from which we suffered on that day did not prevent a big audience from gathering at the République, where I went. Even when sitting quietly, one positively sweated, and the majority of the audience, who applauded frantically all the patriotic catch lines in the play, presented a pitifully wilted appearance. As an attraction for the cheap melodramatic theatres, this Napoleon, which was written by Fernand Meynet and Gabriel Didier, is not half bad. In fact, it is superior to the average melodrama, in that, instead of the conventional story of persecuted heroine, double-dyed villain, *et al.*, we have a fairly clear and accurate narration of Napoleon's career from Arcola to St. Helena. His rise to power, his marriage to Josephine and then his divorce, the Russian campaign, the interview with Pope Pius VII at Fontainebleau, Jena, the campaign of 1814, and Waterloo all figure in the drama, through the historical facts being interwoven the fictional tale of a young girl, Marie Lazare, who, for love of Napoleon, disguised herself as a boy and joined the army. Her bravery

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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THE "MIRROR" ROSTER.

At the usual time THE MIRROR will publish its roster of theatrical companies for the season of 1899-1900. Managers will facilitate this publication by sending the lists of their companies as soon as possible. Blanks may be had upon application at the MIRROR office.

TO CORRESPONDENTS.

As Monday, September 4 (Labor Day), is a legal holiday, it will be necessary for THE MIRROR to go to press on the number to bear date Sept. 9 earlier than usual. Correspondents are therefore requested to mail the letters they would ordinarily post to reach this office on Thursday or Friday, Aug. 31 or Sept. 1, at least twenty-four hours earlier than usual.

IMPORTANT TO ADVERTISERS.

Monday, September 4 (Labor Day), being a legal holiday, it will be necessary for THE MIRROR to go to press on the number to be dated Sept. 9 earlier than usual. Advertisements for that number cannot be received later than 10 o'clock a. m. on Saturday, Sept. 2.

SOME discussion of the subject of stage censorship has been provoked again, this time by an article from the hand of GEORGE BERNARD SHAW, who advises against such an institution in this country because the British censor is narrow, bigoted, incompetent and careless. Nevertheless, the right kind of a censorship would be a good thing for the drama, as well as for the public, in this age of commercial and pandering management. The theory that an inefficient censor proves that a censorship is a bad thing is foolish.

THE prescription of a London correspondent to cure homesickness that might afflict Americans sojourning in that capital, recommending judicious indulgence in the theatres there where several American companies were playing, was apt and suggestive. When the season here gets well under way foreigners here sojourning may cure the same ailment by enjoying the performances of their countrymen, many of whom will at the same time entertain the natives.

THE English law of copyright has been amended to protect news agencies and newspapers in their exclusive publication of foreign news of value. It is all right to copyright valuable news, but there are sorts of alleged news published in this country that ought to be disinfected rather than copyrighted.

To judge by the facility with which new theatres are erected in this city by the newspapers, Aladdin, fortified by his wonderful lamp, would hardly get space rates as a newspaper reporter in this town.

THE COPYRIGHT QUESTION AGAIN.

THE San Francisco Bulletin, in an editorial on the proposed amendment to the copyright law to make a copyright perpetual—a subject treated by THE MIRROR last week—says:

A man who owns a farm leaves it to his children and to his children's children, and when there are no longer direct inheritors it passes to next of kin. The title to the property never lapses. But a man who writes books may, under our present law, lose all property right in them while still living and perhaps in need of the income they brought him during the life of the copyright. The purpose of the law in limiting the life of copyrights was that in the course of time the public should have the benefit of the writer's labor without paying for it. Lawmakers held that in some mysterious way writers who could instruct or amuse the public were under some kind of obligation to contribute to the public enlightenment. A person who could not instruct or amuse the public might devote his time and talent to the acquisition of forms of property which could be held by his descendants in perpetuity. This view the more readily prevailed as the persons who could either instruct or amuse the public have always been in a minority. There are, in fact, few of them, but these few may protest against being subject to the majority rule unless the majority is in some way bound to recognize a minority as having some rights.

There are, indeed, few persons that can instruct or amuse the public, and that this few—they always have been and always will be few, for obvious reasons—should originally and so long have been the prey of the many under authority of what is called "law" is a disgrace to the Congress that enacted the copyright statute, and to the public that has permitted subsequent Congresses to let the law remain in force.

The ability to make common property is enjoyed by the multitude that works with the simplest manual skill upon raw materials. The mere ability to accumulate money is enjoyed by persons some of whom are able only to make unmeaning hieroglyphics when required to sign their names. The property rights of all such persons are protected and enforced by law.

Authors, the writers of books and plays that do more to make life worth the living than all that the multitude accomplishes—because the work of the multitude, from the mechanic to the millionaire, is selfish and for individual benefit, while the author works for the world—are not permitted to enjoy the legitimate profits of their genius beyond an arbitrary period, at the expiration of which public enjoyment of the works of that genius is supplemented by public robbery of its fruits.

The law of copyright should be made perpetual in its protection of the persons that create the highest type of property.

A CHURCHMAN'S VIEW.

AMONG the clerical assailants of the theatre it is seldom, if ever, that a Catholic clergyman is found. This ministry, as a rule, is very friendly to the stage.

Speaking on "The Church and the Theatre" at Chicago recently, the Rev. Father MAURICE J. DORNEY said that the theatre was to be commended as an institution that made life more enjoyable; and that it is necessary, because it satisfies something in the mind and heart of man. He drew a parallel between the Church and the theatre, saying that to-day every great service of the Church, from baptism to the sacrifice of the mass, is a theatrical representation, teaching by appropriate symbols the great principles of the office. Thus recognizing the power of the stage, the Church sanctions all that is good upon it, and this clergyman confessed that he found much in it to commend.

Furthermore, Father DORNEY said that in his experience he had found among theatrical people more kindness and charity than anywhere else. He believes this to be so because the theatre teaches, above all else, love of humanity and sympathy for human suffering. "The person on the stage," said he, "who enacts a great character does not do so because he has learned the rules of elocution, but because he has a great, sensitive, emotional heart. This it is that gives the people of the stage loving human hearts; and the Church says to all those who exercise these heavenly virtues alike: 'God bless you.'"

This clergyman's views, happily, are shared by many influential clergymen of other denominations. In fact, it is the influential clergymen always that are the friends of the theatre, because such clergymen recognize that the great public loves the theatre for the reason that in its best forms the theatre instructs and inspires, while it entertains, the public.

Much ado is made of a report that a real earl, who is visiting in Newport, is to appear there in amateur theatricals. If this young earl should well impersonate an actor it will be no more novel than the work of real actors, who frequently impersonate with due impressiveness such higher personages as emperors and kings.

PERSONAL.



MURRAY.—In the above picture Mr. and Mrs. J. Duke Murray are seen on the deck of the United States Lighthouse Steamer *Azalea*, on which craft they spent part of their vacation this Summer, cruising about Buzzard's Bay. It was while on the *Azalea* that Mr. Murray made his famous catch of three sharks in rapid succession, breaking, he thinks, all the piscatorial records of former President Cleveland and Joseph Jefferson.

MANSFIELD.—Mr. and Mrs. Richard Mansfield (Beatrice Cameron) invited a few friends to be present at their cottage, New London, Conn., last Thursday, when occurred the christening of their only son, who received the name of George Gibbs Mansfield.

TIFFANY.—Annie Ward Tiffany has been engaged by Burt and Simmons to play the widow in H. A. Du Souchet's new farce comedy, *An Easy Mark*.

MELVILLE.—Rose Melville will begin her starring tour in *Sis Hopkins*, A Wise Child, at the Star Theatre, Buffalo, on Sept. 11.

HILLIARD.—Robert Hilliard has sold his entire interest in *Sporting Life* to Jacob Litt. Mr. Hilliard returned from London and Paris last week in excellent health and has gone to Saratoga for a short stay. He was offered a part in a forthcoming production at the Adelphi, London, but preferred to return to this country. Mr. Hilliard has not definitely settled on any plans for the coming season.

GILBERT.—Mrs. Gilbert, the famous old actress, for many years a member of Augustin Daly's company, has been engaged for the Empire Theatre Stock company.

NETHERSOLE.—Olga Nethersole is entertaining a number of friends at her country home, St. Helens, Walcot-on-Sea, Bacton, England.

SALVINI.—It is reported that Tommaso Salvini and his son, Gustavo Salvini, may make a joint starring tour of this country next season.

O'NEILL.—James O'Neill will produce next Spring a new play, arrangements for which have been made in England by George C. Tyler, of Liebler and Company. Mr. O'Neill will begin rehearsals of the company which will support him this season in *The Musketeers*, Aug. 21, in his private theatre at his Summer home, New London, Conn.

HAWORTH.—Joseph Haworth has been engaged to originate the role of Raphael in Jacob Litt's production, *The Ghetto*. The same part will be enacted in London by Kyrle Bellew.

CRANE.—William H. Crane will begin on Sept. 4, at Wallack's Theatre, the rehearsal of his company for Bronson Howard and Brander Matthews' new play, *Peter Stuyvesant*, Governor of New Amsterdam.

SELDEN.—Edgar Selden is sojourning at Bridgeport, Conn., putting the finishing touches to his new farce, *The Lobster*, in which Fisher and Carroll will star. He comes to his office in town once a week to get his letters, and to tell managers that the tour was all booked long ago.

KIDDER.—Kathryn Kidder is the guest of Mrs. Clara Louise Kellogg Strakosch at her home at New Hartford, Conn.

EYTINGE.—Rose Eytinge underwent a serious operation on Wednesday night at the Flower Hospital. It was completely successful, and Miss Eytinge is recovering rapidly.

STEIN.—Geoffrey Stein, who is recuperating at the Hot Springs of Virginia, has signed for characters with the Grand Opera House Stock company, in Indianapolis.

BROADHURST.—George H. Broadhurst sailed on Saturday to rehearse the company that will present *The Last Chapter*, at the Strand Theatre, London, on Sept. 4.

REIMER.—Helen Reimer, the popular character actress who did so much to make *My Friend from India* a success, is now, after extended Summer work, visiting friends and relatives in London, Ohio, and Angelica, N. Y.

She will be in New York late in August to rehearse a part written especially for her in Willie Collier's new play, *Mr. Smooth*.

ENGLE.—Marie Engle arrived in this city from Europe on Saturday. She will proceed to Chicago to visit her father, who is ill in that city.

GOODFRIEND.—Mrs. Ida Jeffreys Goodfriend read Cyrano de Bergerac's death scene with pronounced success at the Prospect House, Bayshore, N. Y., last Thursday.

SAID TO THE MIRROR.

ROBERT McWADE: "Kindly correct the statement that I am to be with *The Turtle* during the coming season. I have signed to play the Rabbi in *The Ghetto* with Jacob Litt at the Broadway Theatre."

FELIX MORRIS: "Will you kindly contradict the report that I shall head a stock company in Montreal next season? This is absolutely a mistake. The Montreal management desires me to play an engagement of four weeks in short plays. Nothing else has been considered in connection with a Montreal date."

CHARLES A. MURRAY AND OLLIE MACK: "Referring to a note in your last issue that James D. Flynn, proprietor of Murray and Mack's Finnigan's 400, was negotiating with Thomas Murray to produce the play in England, kindly say that the original team of Murray and Mack are to appear this season in Finnigan's Ball, under management of Joe W. Spears, and are in no way connected with Finnigan's 400, or James D. Flynn."

J. H. EMERY: "In *The Mirror* of Aug. 12 you speak of a young lady, at present a member of the Castle Square Stock company, Boston, as having been leading lady last season. This is an error, as Lillian Lawrence is our leading lady and has been since the organization of the present company more than two years ago."

GEORGE LEABOCK: "Kindly correct the statement that John J. Farrell will be the leading man at Forepaugh's Theatre, Philadelphia, the coming season. I will continue to hold that position."

MUSICAL NOTES.

The Pittsburgh Orchestra, conducted by Victor Herbert, will give two concerts at Carnegie Hall, in this city, on Jan. 23 and Feb. 27.

The first "symphony night" of the Kaltenborn Orchestra was given at the St. Nicholas Garden on Tuesday last. A large audience enjoyed especially Massenet's "Scenes Picturales," Tchaikowski's Symphony No. 6 (Pathétique), and Saint Saens' "Dance Macabre." Max Karger, the concert master, was the soloist of the evening.

Mark Hambourg, the Russian pianist, will make a tour of this country next Winter. His first appearance will be with the New York Philharmonic Society on Dec. 8.

Henry Wolfsohn has returned from Europe. While abroad he contracted for the following artists to visit this country during the coming season: Madame Moran-Olden, dramatic soprano; Antoinetti, a young Italian violinist; Marie Brema, for a tour beginning in January; Watkin Mills, the English basso; Clara Butt, the English contralto; Adele Aus der Ohe, Henri Marteau, and Vladimir de Pachmann.

Victor Herbert's Pittsburgh Symphony Orchestra will give two concerts during the coming season at Carnegie Hall, in this city.

Della Rogers, the American soprano, who has won fame in the European capitals, is at Heringsdorf for the Summer, learning her prima donna roles in German for her coming tour.

Maurice Grau is endeavoring to secure Dr. Karl Muck, conductor of the Prussian Imperial Court orchestra and director of the Royal Opera at Berlin, to conduct the German operas and the Sunday concerts at the Metropolitan Opera House during the coming season.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of *The Mirror* will be forwarded.]

READER, Liberty, N. Y.: She was born in Boston, Mass., on Dec. 25, 1873.

W. H. E. Cleveland, O.: Other conditions being favorable, the date mentioned should not be too late to open a theatre.

CALIFORNIAN, Los Angeles, Cal.: Yes, Mary Anderson was born in Sacramento, Cal., on Jan. 28, 1859.

UNCERTAIN, New Rochelle, N. Y.: Charles H. Hoyt's *A Tin Soldier* was produced in this city at the Standard Theatre on May 3, 1886.

L. M., Glen Cove, N. Y.: Florence Bingley was born in Brooklyn, N. Y., on July 24, 1869, and made her professional debut in Newark, N. J., at the age of three as "the infant drum major."

CIRCUS, Steubenville, O.: Rosa M. Richter (Zuzel), famous in this country and in England nearly twenty years ago as "the human cannon ball," died on March 12, 1886, at Norfolk, Va.

DRAMATIST, Emporia, Kan.: Fresh the American, produced by John T. Raymond at the Park Theatre, New York, on Feb. 3, 1881, was written by Archibald Clavering Gunter.

M. ABBOTT, Boston, Mass.: Neither a performance nor a public reading of a play is a necessary preliminary to a copyright in the United States.

INQUIRING ONE, Paducah, Ky.: Helen Barry made her New York debut at the Union Square Theatre May 14, 1883, as Margaret Hayes in *Arkwright's Wife*.

W. D. E., Peoria Ill.: Rowland Buckstone is the son of John Baldwin Buckstone. He made his American debut at the Fifth Avenue Theatre, New York, in August, 1881, as Lambert Streike in *The Colonel*.

HARRY REED, Boston: There are several composers who make it their business to write music to order. A small advertisement in *The Mirror* would probably put you in communication with some of them. When your song is complete you can submit it to publishers and if it has merit it will soon be on the market. If you write M. Witmark and Sons, 8 West Twenty-ninth Street, or Joseph W. Stern and Company, 34 West Twenty-first Street, they may be able to furnish you a composer.

B. T., San Francisco, Cal.: The art of make-up has been wonderfully developed during the last twenty years. In the palmy days an actor was usually provided with only white chalk, rouge and black, and with these he made up all characters from juveniles to character old men. Necessarily the results were crude, but it must be remembered that the oil lights then in use did not illumine the stage as the electricity does to-day. Furthermore, the audiences expected less detail in outward display than now, and to them good acting covered a multitude of sins in costuming and setting.

MIRIAM LEE JULIAN, Toronto: Harold Russell originated the part of Marshall Lefebre in *Madame Sans Gene* at the Broadway Theatre, in New York, supporting Kathryn Kidder in the title-role. 2. Sir Henry Irving was knighted under his stage name, Irving; not under his own name, Brodribb. It is stated that the honor would have been bestowed upon him long before had it not been unprecedented to knight a man under any name not his own. 3. The play you mention will not open the season at the theatre named. It is announced, however, that it will be revived later in the season, but as yet the date is not fixed.

THE USHER.



Colonel Sinn had much to do with the development of Brooklyn as an important theatrical city.

When he took charge of the Park Theatre there the conditions were not especially encouraging. Brooklynites were in the habit of seeking amusement on this side of the river, and the leading stars and attractions were loath to play engagements in the nearby city because they almost universally shared the idea that it was "dead."

Colonel Sinn gradually changed all this. He worked indefatigably to break down the profession's prejudice and it was not long before he demonstrated clearly that Brooklyn people would give liberal support to the best of everything. He built up a clientele for the Park that followed him to the Montauk when he opened that handsome playhouse.

"The best for Brooklyn" was the Colonel's motto, and until the close of his life he stuck to it pertinaciously. If during the past two or three years the attractions presented at his theatre were not invariably up to his own standard, it was not the manager's fault, but the fault of circumstances beyond his personal control.

Loyalty to his public was the Colonel's chief claim to note. He was shrewd in his business dealings and his experience coupled with a keen instinct rather than anything approximating artistic taste or knowledge, helped him to select attractions suitable to the requirements of his patrons.

Personally Colonel Sinn was a type of the old-time manager, and he had the old-time manager's habit of vaunting his wares and "playing to the gallery." But his peculiarities were amiable and harmless, and the heart beneath his ample waistcoat was generous and sympathetic.

Colonel Sinn was devoted to the interests of the Actors' Fund, of which he was one of the original incorporators. From the inception of that charity he lent practical aid to all its developments and his death leaves a vacancy in its Board of Trustees that it will be difficult to fill.

The Eatonswill journalistic controversy in "Pickwick Papers" is finding a parallel in the columns of a couple of our morning newspapers. The mud-slinging that is in progress is instructive as well as amusing since it is revealing to the community just what sort of personalities are those of the controlling powers of the publications in question.

The *Sun*—which is rapidly going down hill under the impetus of the disastrous strike in its office—does not seem to have the sympathy either of the public or of its readers in its struggle, although as a general thing the crowd takes the side of the under dog.

Theatrical people are watching the fight with some interest, because the *Sun's* sneers and gibes have not made it a popular paper with the profession.

English capitalists, the *World* says, are endeavoring to secure large real estate properties on Long Acre Square, the purpose being to build a large hotel and a theatre.

It is not likely that the Astor estate, which owns a good deal of the property on the west side of the square, will part with it at any price. The Astor estate is a buyer—not a seller.

Long Acre is undoubtedly destined to be a great centre in the course of a few years. To-day it represents the jumping off place of Broadway life and business, but all signs point to an immense development there in the near future.

Everybody's friend, His Honor "Biff" Hall of Chicago, spent Friday and Saturday in town. He had not intended to visit the good city this time, but having a couple of days to spare at the tag end of his vacation trip he came here from Boston, not being able to resist us. Mrs. Hall accompanied him. They saw what little there is to see at the theatres and held an unpremeditated levee wherever they went.

The season in this city will start early. By the middle of September all the theatres will be open and more genuine dramatic novelties than usual are announced for next month.

The city will be crowded with strangers during September and while the Dewey celebration is going on in October, so that the prospects for good business while the season is young are bright.

The belief is universal that next season in its entirety will be one of the most prosperous

the American theatre has known, and that faith is based on the splendid general conditions existing in all sections of the country. People have money in plenty to spend on amusements.

DEATH OF COLONEL WILLIAM E. SINN.

Colonel William E. Sinn, one of the most widely known of American theatrical managers, died at the Maplewood Hotel, Pittsfield, Mass., on the evening of Aug. 9, of heart failure. For several years he suffered from heart trouble, which became aggravated during the past winter. After the close of the season in June he took several short trips of a few days each, with apparently beneficial results. He then went to Block Island, where the air had a most harmful effect upon him, he being brought back to Brooklyn in a greatly prostrated condition. As soon as possible he was removed to Pittsfield, in company with his daughter, Mrs. Isabel Sinn Hoyt, and a physician, in the hope that complete rest would effect a cure. Until a few days before his death he was to all appearance in the best of health, and the news of his passing came as a great shock to his numberless friends in this city. The portrait of Colonel Sinn published this week is from the private collection of Schenck Cooper, of Brooklyn.

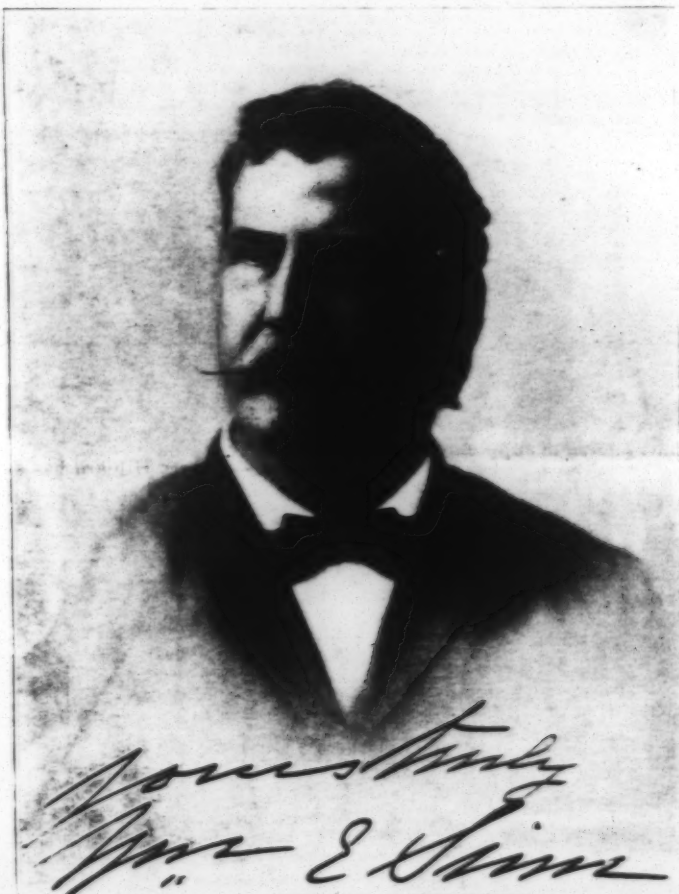
Colonel Sinn was born at Georgetown, D. C., some time in the twenties, there being apparently some uncertainty as to the actual period, for the reason that the veteran manager was disposed to joke about his age, and always laughingly asserted that he was much more youthful than conditions indicated. In early youth he removed with his parents to Frederick City, Md. His father was a prominent lawyer, of an aristocratic family, and from him the son learned the traditions and manners of the old South. At the age of fourteen he entered the employ of a dry goods merchant in Baltimore, and after an eight years' apprenticeship he opened a similar store of his own. Before reaching his twentieth year he married Miss Annie E. Bonn, the daughter of

Colonel Sinn directed that house up to the present time. In his will he bequeaths the lease of the Montauk, which does not expire until June, 1905, to his daughter, Isabel Sinn Hoyt, with the stipulation that William T. Grover shall manage the theatre for her.

Over a decade ago Mrs. Annie E. Sinn secured a divorce from the Colonel, who later entered into an alliance with Cora Tanner, the actress, with whom he lived only a few years before appealing to the courts, which after some prolonged litigation declared there was no actual second marriage, owing to the withholding of knowledge of several facts of vital importance. This, however, in no wise reflected blameless. On Thursday afternoon the remains were taken from Pittsfield to the home of Mrs. Hoyt at 264 St. James Place, Brooklyn, and on Sunday afternoon the funeral services were held at Plymouth Church, from which edifice Walter L. Sinn was also buried, on Oct. 2, 1896.

In the absence from the city of the Rev. Dr. Lyman Abbott, the assistant pastor, the Rev. W. B. Allis, officiated. The black cloth covered casket was almost hidden by the floral offerings that had been sent by the lodges to which Colonel Sinn belonged and by his many friends. A large floral heart was the offering of the attaches of the Montauk Theatre, and a star of flowers was sent by the Stella Masonic Lodge. General Horatio C. King, an old friend of the dead manager, presided at the organ, and with a male quartette, consisting of Louis Belcher, E. H. Weber, George E. Ellard, and F. S. Cooke, rendered "Come Unto Me" and "Farewell." General King also played Beethoven's Dirge and the Elks' Memorial.

In the pews reserved for the family were Mrs. Isabel Hoyt and her two sons, Frank and Walter; Leonard Grover, Sr., Leonard Grover, Jr., and William T. Grover. The church was filled with the personal friends of Colonel Sinn and those who had been associated with him in business and professional ways. There were delegations present from The Actors' Fund, the Brooklyn Masonic



a tobacco dealer, and a few years later, after selling his business, he became the partner of his father-in-law and traveled extensively as salesman for the firm.

When the war broke out a commission as colonel in the Confederate army was offered to young Sinn. He was in Cincinnati at the time, and while endeavoring to reach the South to accept the post he was captured and compelled to swear allegiance to the Union. Through the influence of Leonard B. Grover, who had married his sister, he entered the theatrical business in the first year of the war; the two brothers-in-law leasing a hall in Baltimore and opening it as a variety theatre. The venture was thoroughly successful, and the partners soon increased their operations by establishing a second variety theatre in Washington, leasing for the purpose the old Assembly Hall. Their third undertaking, the sending on the road of a German opera company, was a failure.

In 1864 Grover and Sinn took the management of the Chestnut Street Theatre, Philadelphia, and after five prosperous seasons they returned to Baltimore to manage the Front Street Theatre. They assumed the direction, at the same time, of the National Theatre, Cincinnati.

Immediately after the Chicago fire, Colonel Sinn, who had then bought out his partner, leased the Globe Theatre, Chicago, and as it was the one theatre left standing in the city he made an enormous pecuniary success during his season there. On Feb. 1, 1875, he took the management of the Park Theatre, Brooklyn, and remained in charge of that playhouse for twenty years, until June, 1895. During the first seasons of his control the house was devoted to vaudeville, but Colonel Sinn gradually raised the tone of the place, at the same time educating his audiences to an appreciation of better things, until eventually the Park became a theatre of the highest class. On its stage appeared nearly all of the dramatic and operatic celebrities of the period, who received from Colonel Sinn in many cases almost fabulous sums for their engagements.

Four years ago Colonel Sinn and his son, Walter L. Sinn, who died at Colorado Springs on Sept. 26, 1896, assumed the management of the new Montauk Theatre, and with the assistance of William T. Grover, his nephew,

Veterans' Association, and the Stella Lodge, and the employees of Montauk Theatre attended in a body.

The Rev. Mr. Allis read the funeral service of the Episcopal Church and delivered a brief address, in which he spoke appreciatively of Colonel Sinn's strong character and useful life.

The body was placed in the receiving tomb at Greenwood Cemetery, pending a decision which has been considered by Mrs. Hoyt and her mother for many months as to whether the remains of Walter L. Sinn and his kindred shall now be removed from Greenwood Cemetery, Baltimore, to Greenwood, Brooklyn, or the present sepulture made final, and the Colonel be buried beside the graves of his ancestors at Baltimore.

At a special meeting of the Actors' Fund, held at the headquarters in Twenty-eighth Street, on Friday, the following resolutions were adopted:

Resolved, That we have learned with profound regret of the death of our esteemed co-worker and associate, Colonel William E. Sinn, a trustee of the Actors' Fund since its foundation, and for several years its First Vice-President, and we desire to give expression to the great loss that has been sustained through his removal by the dramatic profession and particularly by this institution.

Resolved, That in Colonel Sinn's death the American theatre has lost one of its best managers and the Actors' Fund one of its truest and most devoted friends and supporters.

Resolved, That we tender to the family our heartfelt sympathy in their hour of bereavement, and that a committee of the board be appointed by the President to represent the Fund at the funeral of Colonel Sinn.

ENGAGEMENTS.

Henry Bagge, to play Lord Angus in *The White Heather*, under management of Henry Harris, Jr.

Edward Sandford, M. E. Hanley, and Annie Hanley, with Dolan and Lenhart in *A High-Toned Burglar*.

Harry MacFayden, re-engaged with Daniel Sully for light comedy roles.

Alice Endres and E. A. Kelly, for Barney Gilmour's *Kidnapped in New York*.

Lora Rogers, for *The Rising Generation*.

MRS. YEAMANS RETURNS.



With her kindly, cheerful face beaming with good nature Mrs. Annie Yeamans is back in New York again. Mrs. Yeamans has two good reasons for being happy: first, her success in London with *Why Smith Left Home*, and second, her joy at returning home. With the rest of the *Why Smith Left Home* company, Richard Croker, Thomas B. Reed, and other celebrities, Mrs. Yeamans arrived on the *St. Paul* on Saturday. She was looking in the best of health as she chatted with a *Mirror* man yesterday.

"Our experiences abroad were very pleasant," said Mrs. Yeamans. "My daughter, Jennie, was with me all the time, and returned with me on the steamer. By the way, she has secured some new songs and will soon appear in vaudeville again. I don't know what I should have done without her. She looked after all the details of living, such as engaging rooms, and a hundred other things that I am no hand at doing. Did I like living in London? Well, it isn't New York. The climate is so disagreeable, and one misses, I think, many little conveniences that we have here. We moved about from hotels to boarding houses, and finally took an apartment of our own, where we had things more to our satisfaction. We did long for some good vegetables, though, for those on the other side do not compare with ours. The first thing Jennie and I did when we reached town was to get a dinner of soft clams and green corn, and how good it tasted!"

"Socially we had a most enjoyable time, meeting many delightful people, and being entertained royally. Among the good friends we made were Dan Leno and Leslie Stuart. We had a very pleasant visit with Vesta Tilley in her beautiful home in the suburbs of London. Another thing that we enjoyed was our visit, on the Fourth of July, to Nat Goodwin's handsome country house. Mr. and Mrs. Goodwin invited the entire company out, met us at the station with carriages and drove us to their house, where we celebrated the national holiday in fitting style. Of course I saw many Americans in London, for they are about as thick as peas in a pod, and the Hotel Cecil seems like a bit of Broadway. James E. Sullivan, who has been a friend of mine since the old Harrigan and Hart days, is making a great hit in *The Belle of New York*, at the Shaftesbury. He was very kind to me during my stay, and sent me a big floral piece on the opening night of *Why Smith Left Home*. Maclyn Arbuckle, of our own company, also treated me very kindly, and I want you to say how much I appreciated it."

"The London public liked *Why Smith Left Home* very much, and we could have stayed at the Strand much longer had not the Broadhurst Brothers made arrangements for us to open at the Madison Square Theatre on Sept. 2. My character, that of an independent Irish cook, seemed a little hard for the English audiences to appreciate at first, for they don't have that sort of servant over there. I am glad to say, however, that I soon grew very popular with them. George W. Barnum, in a German character, also amused them greatly."

THE *Mirror* man asked Mrs. Yeamans regarding her reported engagement to the Earl of Llandillo, but she declined to commit herself on the subject.

JANET WALDORF'S TOUR.

Janet Waldorf, who is touring the Orient, under the management of James H. Love, gave a performance before the Emperor and Empress of Japan on June 29. The programme included scenes from *Romeo and Juliet*, *As You Like It*, and *Much Ado About Nothing*. Norval McGregor and Virginia Cranna supported Miss Waldorf. The entertainment was given with the utmost secrecy. Besides their Majesties, only five people attended, and all were hidden behind curtains. Miss Waldorf and others received handsome presents from the Emperor. From Yokohama the company went to Shanghai, where several open air performances were given. Miss Waldorf was received with much favor by the large English population. It was the intention to proceed from Shanghai to Hong Kong, Manila and the Spanish Settlements, but Manager Love writes that the prevalence of the bubonic plague in the East makes necessary the abandonment of the tour.

THE COGHLAN'S PLANS.

At his home in Nova Scotia Charles Coghlan is making an adaptation from a French play for his sister, Rose Coghlan. In the drama is a role that is well suited to her, and she will doubtless perform it in this city during the coming winter. Miss Coghlan will appear in *The White Heather* for the first twenty weeks of the season, and at the close of that engagement will begin rehearsals in the new play, *Mr. Coghlan* will play *Citizen Pierre* in London next spring, and he will also appear there in *The Royal Box*. During the early part of the season he will make a tour in this country, presenting the latter play.

Wanted, a good attraction for Fair dates of Aug. 16, 17, 18, at Newmarket, Vermont. Address at once, H. E. Lane, Mgr. Lane's Opera House.

AT THE EDWIN FORREST HOME.

V.—THE LIBRARY AND THE LIBRARIAN.

Many years ago, so many, indeed, that no man remembers the precise date—a former lord of "Springbrook" added a *porte-cochère* to the south wing of the stately old mansion. He built it on a generous plan to correspond with the proportions of the original structure,



C. J. FYFFE.

and when it was completed it was wide enough to permit the broadest vehicle to pass through without danger of scratching the wheels on either side, and the tallest coach might have rolled under it in safety.

Through Winters innumerable the *porte-cochère* sheltered the heads of arriving and departing guests; until at last, in one of the several remodelings that the old house has undergone, its three arches were walled up and it became the spacious room that is now, with the adjoining room, once a reception hall, the library of the Edwin Forrest Home. In this apartment are kept the eight thousand volumes that Edwin Forrest collected, read, and at last willed to the players who should be his guests at "Springbrook." After his death the collection was removed in its entirety from his house in Broad Street, Philadelphia—that, by the way, is now a school of design for women—and was placed, in nearly the original order, within the walls that shelter it to-day.

The library is, of all the rooms at the Home, by far the richest in decoration and furnishings. The massive book cases are built against the walls, and each is crowned with a bronze or marble bust of a literary celebrity; the polished floor is covered with handsome rugs; the walls, between and above the cases, are adorned with exquisite paintings, and over all the light glows softly through windows of stained glass. It is here that one seems to enter the inner sanctuary of Edwin Forrest's soul. There are on all sides the appurtenances of his study, the articles of his writing desk, and the most treasured arms that his hands touched hundreds upon hundreds of times; but greater than all these are the books that he loved to peruse, with their thumb-marked pages that he studied, laughed and wept over. Almost with a feeling of awe one turns the leaves, finding passages marked by the great tragedian's own hand, and marginal notes in pencil expressing his approval or disgust with the printed thoughts. It is as though the man himself stood at one's elbow whispering the varied emotions of his heart; and as one passes from book to book of poetry, science, philosophy, history, the drama and religion one marvels at the scope of Edwin Forrest's intellect and the compass of his sympathy.

On the great mahogany table in the centre of the room is the catalogue of the library. It is an enormous volume containing seven hundred and fifty pages of closely written matter, descriptive of each and every book, and it represents five years of diligent toil on the part of the late Richard Peniston. This old player, who ended his life in the Home, undertook the labor of love in 1888, and it occupied his time until 1893. Shortly after the work was completed the aged man laid his pen aside forever and passed on to join the writers of the books he loved so well.

The bibliophile who next assumed charge of the library, and who still holds that honorable post, is Charles J. Fyffe. Since 1894 he has watched over the books and guarded well the art treasures contained in his realm, and it was there that the visitor from THE MIRROR found him one morning and heard from his lips many a quaint legend of the library. In regard to his own career Mr. Fyffe talked no less entertainingly, and once beyond the mere statement of facts—that he was born at New Orleans in 1830 and played almost continuously from 1853 to 1895—he related scores of tales and anecdotes with the artistic expression and force of the actor, coupled with the perception of literary light and shade of the book lover.

"I owe my first introduction behind the scenes to Mr. Joseph Jefferson," he said, in beginning his narrative. "It was at Mobile, Ala., in the early forties, and I had become acquainted with Jefferson in the hall-fellow fashion that obtains among boys. One Sunday, while passing the rear of the theatre, I was shouted at by young Joe, who stood in the stage entrance. He invited me to go in. I hesitated, for I was just from a Methodist Sunday school, but finally followed him up the dark stairway to the stage. On the opposite side I beheld a young lady in short white skirts and cloth slippers, actively engaged in twisting, bending and gyrating her elastic figure like a contortionist. Suddenly she made the circuit of the stage, whirling rapidly on her toes, paused in the center and extended her shapely limb high in the air. The effect upon the young Sunday school scholar was startling. He wanted to go—but he did not. He watched the practice until the end. In those days, you must know, it was customary to have a dance between the play and the farce that invariably followed it; and the pretty young woman was rehearsing her *pas seul* for the next evening's performance."

"It is just possible that my many appearances in recitations and dialogues at Sunday school entertainments had much to do with my subsequent predilection for the stage. In

my native city I did much of that pleasant work, and a little later had the experience of playing in a cow shed to a friendly, yet noisy, audience of boys and girls, as a member of what we proudly called 'The Thespian Corps.' That organization in later years sent forth into the world a talented minister, a noted artist, a prominent banker and an actor."

"From the cow shed I leaped to the 'Louisiana Histrionic Association,' and had the honor to appear, while a member of that club, as Henry Bertram and Malcolm to Charlotte Cushman's *Meg Merrilies* and *Lady Macbeth*. My first appearance in a regular theatre occurred at the Varieties in New Orleans, when I played Sir Benjamin Backbite in *School for Scandal*, for the benefit of Thomas Placide. This early schooling carried me over much of the drudgery that usually falls to the lot of the beginner, and my first regular engagement was for first walking gentleman at the Old Theatre in Memphis. My only 'props' were a new sword and a white ostrich feather with a wonderful curl."

"In my novitiate I was intrusted with many juvenile roles, and played them in support of the celebrities who appeared at Memphis. Among those visiting stars were the lovely Julia Dean; Eliza Logan, noted for her faultless elocution and her rarely beautiful teeth; the classical Anna Cora Mowatt; grand Charlotte Cushman, who was the best Romeo I ever saw; James Anderson, J. E. Murdoch, J. B. Roberts, G. V. Brooke, and petite Charlotte Crampton, the most gifted of them all."

"I was juvenile man at John Ellsler's theatre, in Cleveland, when I met W. E. Burton and played with him for the first time in *The Serious Family*. His impersonation of Sleek was masterly and amusing, but his rather gross figure lent almost an indecency to his comical by-play. J. W. Wallace, Jr., played Captain Maguire, and he was so imperfect in his lines that he rattled off anything that entered his head, with no regard for cues whatsoever. At last Mr. Burton fairly shouted at him, 'For heaven's sake, Jim, if you don't know your own lines do give the rest of us a chance to speak ours.'"

"About the year 1858 I took out a small barn-storming company of my own that, after many vicissitudes in the West, ended its tour in Chicago. I played leads in various stock companies after that, and made a trip to the far West with pretty Sue Denin, who was so popular in that territory that steamboats and omnibuses were named after her. She was a fine actress in both comedy and tragedy."

"The season of 1867-68 found me at the Olympic Theatre in New York, in company

"In 1884 I joined George Milne in Brooklyn, and toured through the South with him, playing *Iago*, *Hotspur*, and *Jacques Prochard*. A few years of jobbing brought me to the season of 1889-90, when I became a member of J. K. Emmet's company. This engagement lasted two years, though in the Summer of 1890 I found time to make a long hoped for pleasure trip to England and the Continent. I made my last appearance nearly six years ago at the Fifth Avenue Theatre, New York, as Count Alba in a special matinee performance of *Ruy Blas*."

"Naturally, in rehearsing again the varied scenes of my career I recall many anecdotes of the people of a past generation with whom I was associated professionally and socially. In Boston once, many years ago, I was directing the rehearsals of a new play, written by that rather eccentric emotional actress, Mathilda Heron. I was compelled to make many cuts in the somewhat lengthy dialogue, and this instantly angered Miss Heron, who was to play the leading role. She fairly screamed out 'You are cutting bits from my very heart!' and seizing the manuscript from the prompter's hands she rushed in a tumult of rage from the theatre."

"My two seasons with J. K. Emmet gave me abundant opportunity to see and appreciate his wonderful magnetic influence over the audiences that always packed even the largest theatres to their limits. No matter how often he had disappointed audiences or how abruptly crowded houses had been dismissed on account of his convivial lapses, on his yearly return the same people came to the theatre, trusting that he might appear. And small wonder that it was so, for Emmet was a rare master of the art of pleasing. The roguish eye, the provokingly winning smile, the gentle sweetness of his lullabies, his delicious by-play, the treatment of the children in the play, and his good natured laugh, all combined to take captive the hearts of old and young alike. His Saturday matinees were veritable glimpses of paradise to children, and invariably before the curtain rose the theatre was in a perfect hubbub of excitement. The moment Emmet appeared he caught the absolute attention of all the little ones, and many a bonny lassie would throw kisses to him, quite ready to jump upon the stage for a romp with merry Fritz, or to be cooed in his arms and soothed by his sympathetic lullaby."

With many such interesting memories the old player entertained his visitor, the conversation leading on from people to books and pictures, and from lightest gaiety to seriousness. At the last, in answer to a question



Library, Forrest Home, looking north.

with George Clarke, Charles R. Thorne, Jr., Stuart Robson, Gus Fenno, Kate Newton, and Alice Harrison. Then I took part in Mrs. Lander's grand production of *Elizabeth* at the Fourteenth Street Theatre. Next I formed a partnership with George Brooke, and took a dramatic company to the West Indies. We made a tour of the islands and of South America, and were so successful that in the following year we repeated the venture. Returning to New York I joined the large company at the Grand Opera House, then under the extremely liberal management of 'Jim' Fisk. Extravagance was everywhere to be seen about the place. The wardrobe room resembled a dry goods shop, the shelves being filled with costly materials, boxes of silk tights, feathers, ornaments, jeweled swords and daggers."

"After a tour with John E. Owens and a season in the Chestnut Street Theatre company, under E. L. Davenport's management, I went to Galveston, Texas, in 1871, to play leading roles with a stock company there. On the way thither I stopped over in New Orleans, and during my visit enjoyed one of the pleasantest experiences of my career. I appeared in a special performance of *The Lady of Lyons*, playing Claude Melnotte to the Pauline of Eliza O'Conner. The amateur clubs of the city gave a banquet in my honor, and the Shakespeare Club presented me with a gold watch and chain and a badge of the society."

"At Galveston I appeared with Edwin Forrest for the first time, playing *Edgar*, *De Mauprat*, *Leilias*, *the Ghost*, and *Friar Lacy*. The following season I managed the theatre and opera house at Houston, Texas, and left there in 1873 to travel with E. L. Davenport, playing *Pythias* and *Philip Ray*. In 1874 I joined the famous English beauty, Mrs. Rousby, in Boston, and appeared in her support there as *Renard*, the Spanish envoy, in 'Twixt Axe and Crown. Then at the Globe Theatre during the farewell engagement of Charlotte Cushman I played *Banquo*, when, as *Lady Macbeth*, she performed for the last time. After that my principal engagements were with Madame Janauschek; with *Kiralfy's Around the World in Eighty Days*, in which I played *Phineas Fogg*; with the Arch Street Theatre company, Philadelphia; with a stock company in Newfoundland and with Fred. Brynton's company at Winnipeg. With the last named organization I played fifty different leading roles in a season of some twenty weeks, while the thermometer stood day after day at thirty degrees below zero."

brought forth by the discussion of a famous poem, the aged tragedian laid his hand on the shoulder of his guest and said, "My boy, in that matter my creed is this:

'I vex me not with brooding on the years
That were ere I drew breath; why should I then
Distrust the darkness that may fall again
When life is done?'

In years foregone, O Soul, was not all well?
Still lovelier life awaits thee. Fear thou not."

HEINRICH CONRIED BACK FROM ABROAD.

Director Heinrich Conried, of the Irving Place Theatre, returned to New York last week on the *Kaiser Wilhelm der Grosse*, after a visit of two months in Germany. He had intended to remain in Europe until the early part of September, but his presence here at this time was necessary for the completion of the plans for the new German theatre that is to be erected within the next two years in the neighborhood of Madison Avenue and Fifty-ninth Street. Director Conried has taken a new lease for ten years of the Irving Place Theatre, which he is now entirely redecorating and fitting with new chairs. During the coming season he will make a number of noteworthy productions at this playhouse, and it was for the purpose of securing new plays and artists of unusual ability that he visited Germany this Summer. He will retain all of the members of his former stock company, although he has made contracts with as many more players who are to reinforce the organization. Altogether it will be the strongest German company ever brought together in America."

The names of the new members may not be made public at present because of the fact that many of them have not yet secured leave of absence from the officials of the Court theatres to which they belong. Herr Sonnenhath, however, has arranged to come either during the coming season or the next, and Madame Sornia has decided definitely to appear here next season."

Director Conried secured the American rights for thirty-nine plays by the foremost German dramatists. Five of these, among which are works by Ibsen, Hauptmann, and Sudermann, will be presented this season at the Irving Place Theatre. There will also be revived a number of plays by Shakespeare, Goethe, and Schiller. Director Conried purchased the American and English rights to a play which will be a continuation of *At the White Horse Tavern*. It is now being written by Blumenthal and Kadelburg, and will be produced in Berlin early in October."

THE DEATH OF LIZZIE MACNICHOL.



Almost without warning to her nearest friends came the news of Lizzie Macnichol's death, at Chocoma, N. H., on Saturday. It was known that she was sadly in need of rest after her arduous work last season at the American Theatre, in this city, and later at the Stud-baker in Chicago, but no one of her acquaintances imagined that the popular contralto suffered from any more serious difficulty than natural fatigue. With her husband, C. L. Reitz, she went some weeks ago to the New Hampshire hills for her Summer holiday, and until a few days ago she was apparently in excellent health. When her illness first came upon her it was thought to be peritonitis, but as the malady developed the physicians in attendance pronounced it appendicitis. She grew rapidly worse, and the end came on the evening of Aug. 12."

Lizzie Macnichol was born in Washington, D. C., the daughter of a Scotch family, from whom she inherited a strong prejudice against the theatre. It was therefore by the merest chance that she became a member of the profession in which she made so pronounced a success. When a girl she studied singing under E. S. Kimball, in her native city, and, later, in New York, she was a pupil of Signor Agramonte. After being thoroughly trained by these masters she became the contralto soloist of the choir at St. Matthew's Church, Washington. In a similar capacity she sang subsequently at Christ Church and Dr. Chapin's Church, in the same city. At this time it was suggested to her that the operatic stage might offer wider opportunities for the display of her talents than did the church choir; but she refused to leave her chosen work, until, at length, Gustave Hinrichs, then manager of Mrs. Thurber's American Opera company, induced her to appear at one performance as an experiment. She went to Philadelphia with the organization and appeared on the stage for the first time as *Lazarillo*, in *Maritana*, on June 1, 1888."

So successful was she on this occasion that Mr. Hinrichs at once engaged her for the new American Opera Company. In 1890 she became a member of the Emma Juch Opera company and remained with that organization for three seasons, singing the contralto roles in the grand opera repertoire, including *Faust*, *Il Traviatore*, *Agnon*, *Lohengrin*, *Aida*, and other works."

In 1894 Miss Macnichol made her first venture in light opera, singing the role of *Flora Macdonald*, in *Rob Roy*. She was very successful in the part, and sang it steadily for a year, gaining from all quarters the highest praise. At the conclusion of this engagement she joined the Castle Square Opera Company, with which she has been associated ever since. Her first two seasons with Mr. Savage's forces were passed in Philadelphia; then she appeared at the American Theatre here in nearly all of the important presentat ons during last season and the season before, and she was under contract to continue there through the coming season."

Early in her stage career Miss Macnichol was married to Franz Vetta, the basso, who died in California a number of years ago. In November, 1897, she became the wife of C. L. Reitz, a gentleman not connected with the theatre in any way. In private life as well as in public Miss Macnichol was a favorite with every one who saw or knew her. In addition to possessing a voice of exceptional quality and rare sweetness, she was a clever comedienne, with abundance of dash, vivacity and spirit. Among the singers with whom she was associated professionally she was idolized, and there is not a member of the Castle Square company who does not mourn her as a treasured personal friend."

The body of the dead artist was taken on Monday to Washington, where the funeral services will be held to-day (Tuesday), and the burial made in the Congress Cemetery."

NON-UNION STAGE HANDS.

When the Lyceum Theatre, of Detroit, opened on Aug. 6 it was with a crew of non-union stage hands. At the Whitney Opera House the same condition will prevail. Managers Whitney, of the Detroit Opera House; E. W. Wiggins, of *Wonderland*, and Dr. Campbell, of the Capitol Square, have also determined to run their theatres this season without union hands. The reason for this decision, it is said, is not a refusal on the part of these managers to pay the union scale of wages, but that before the season opened at the Lyceum a committee of the stage hands called upon Manager Stair and wished him to sign an agreement to run his theatres according to the rules of the union. Manager Stair refused to submit to dictation. The other managers of the city took the same view of the matter."

GRACE GOLDEN TO RETURN.

Grace Golden writes from Paris that she will return to New York in September. She has been absent in Europe for a year. A few weeks ago Manager Henry W. Savage visited Paris and made a proposal to Miss Golden to return as prima donna of the Castle Square Opera company at the American Theatre. Miss Golden accepted it. She will make her reappearance as *Juliet* in *Romeo and Juliet* on Oct. 9."

JANAUSCHEK'S NARROW ESCAPE.

Yesterday morning as Madame Janauschek was leaving Falk's studio on West Twenty-fourth Street and about to enter her carriage the horses took fright at an automobile and ran away, overturning the carriage and throwing out the driver. The animals were stopped between Sixth and Seventh Avenues."

CURRENT AMUSEMENTS.

Week Ending August 19.

New York.

METROPOLIS (Third Ave. and 142d St.), Closed.
 OLYMPIC (Third Ave. bet. 129th and 130th Sts.), Closed.
 HARLEM OPERA HOUSE (129th St. bet. Seventh Ave.), Closed.
 HARLEM MUSIC HALL (129th St. bet. Seventh Ave.), Closed.
 COLUMBUS (129th St. bet. Lexington Ave.), Closed.
 THE PALACE (50th St. bet. Lex. and Third Aves.), Continued.
 CANTON VAUDEVILLE (130th St. bet. Lexington Ave. and 131st St.), Closed.
 CANNON HALL (Seventh Ave. and 57th St.), Closed.
 THE NEW YORK (Broadway and 43d St.), The Man in the Moon—12 to 11 Times.
 THE NEW YORK ROOF GARDEN (Broadway and 43d St.), Vaudeville.
 CRITERION (Broadway and 44th St.), Closed.
 THE VICTORIA (Seventh Ave. and 43d St.), Closed.
 THE VICTORIA ROOF GARDEN (Seventh Ave. and 43d St.), Vaudeville.
 AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed.
 MURRAY HILL (Lexington Ave. and 41st St.), Closed.
 BROADWAY (Broadway and 41st St.), Closed.
 EMPIRE (Broadway and 40th St.), Closed.
 METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
 THE CASINO (Broadway and 39th St.), The Rounders—12 to 11 Times.
 THE CASINO ROOF GARDEN (Broadway and 39th St.), Vaudeville.
 KNICKERBOCKER (Broadway and 38th St.), Closed.
 HERALD SQUARE (Broadway and 38th St.), Closed.
 GARRICK (24th St. East of Sixth Ave.), Closed.
 KOSTER & BIAL'S (145-149 West 34th St.), Vaudeville.
 MANHATTAN (126-127 Broadway), Closed.
 THIRD AVENUE (Third Ave. and 31st St.), Lost in New York.
 RIJOU (122 Broadway), Closed.
 WALLACK'S (Broadway and 30th St.), Closed.
 DALY'S (Broadway and 30th St.), Closed.
 WEBER & FIELDS' (Broadway and 29th St.), Closed.
 SAM T. JACK'S (Broadway and 29th St.), Closed.
 FIFTH AVENUE (Broadway and 29th St.), Closed.
 THE GARDEN (Madison Ave. and 27th St.), Closed.
 MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
 MADISON SQUARE ROOF GARDEN (Madison Ave. and 26th St.), Vaudeville.
 MINER'S (312-314 Eighth Ave.), Closed.
 MADISON SQUARE (24th St. bet. Sixth and Seventh Aves.), Continued.
 LYCEUM (Fourth Ave. bet. 2nd and 3rd Sts.), Closed.
 EDEN MUSEE (23d St. bet. Sixth Ave. and Broadway), Continued.
 PHOTOFEST (23d St. bet. Sixth and Seventh Aves.), Continued.
 IRVING PLACE (Southwest cor. 15th St.), Closed.
 FOURTEENTH ST. (14th St. bet. Sixth Ave. and Broadway), Continued.
 KEITH'S (East 14th St. bet. Broadway and CONTINUED).
 ACADEMY (Irving Place and 14th St.), Closed.
 TONY PASTOR'S (Tammam Building, 14th St.), Continued.
 DEWEY (126-128 East 14th St.), Closed.
 STAR (Broadway and 13th St.), Closed.
 GERMANIA (147 East 8th St.), Closed.
 LONDON (235-237 Bowery), Closed.
 PEOPLE'S (199-203 Bowery), Closed.
 MINER'S (165-169 Bowery), Closed.
 THALIA (46-48 Bowery), Closed.
 WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
 PARK (388 Fulton St.), Closed.
 HYDE & BEHMAN'S (340-352 Adams St.), Closed.
 NOVELTY (Driggs Ave. and South 4th St.), Closed.
 GRAND OPERA HOUSE (Elm Pl. bet. Fulton St.), Closed.
 UNIQUE (194-196 Grand St.), Closed.
 THE AMPHION (457-441 Bedford Ave.), Closed.
 STAR (391-395 Jay St. bet. Fulton St.), Rose Sydney's London Belles.
 EMPIRE (101-107 South 6th St.), Closed.
 COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
 GAYETY (Broadway and Middleton St.), Closed.
 LYCEUM (Montrose Ave. and Leonard St.), Closed.
 RIJOU (Smith and Livingston Sts.), Closed.
 MONTAUK (385-387 Fulton St.), Closed.
 MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

AT THE THEATRES.

Third Avenue—Lost in New York.

Leonard Grover's popular old melodrama, *Lost in New York*, was presented in the proper thrilling fashion at the Third Avenue Theatre last evening by W. H. Ryno's company. It has not changed a great deal from what it used to be, and the hand of the adapter has not yet been called into play to bring the dialogue up to date, nor to modify the lurid scenes that were enjoyed and applauded by audiences of former years. The new managers of the Third Avenue, A. H. Sheldon and Company, have been long enough in the melodramatic line to know the value of that class of entertainment at an East Side theatre, and the audience that assembled to witness the opening performance of the second week under the new régime put the stamp of its approval upon the policy of the managers by frequent and vigorous applause.

The presentation of *Lost in New York* was, on the whole, very satisfactory, the parts being in capable hands and the scenery and costumes very suitable and in excellent taste. Calvin Kavanaugh in the role of the plotting Arthur Wilson was forceful if not always graceful, and H. H. Horton gave a very well balanced impersonation of the sturdy lawyer, Horatio Chester. Edward M. Brooks as Hackensack George was as sly a villain as stage confidence men always are; William Morrow as Martin Purcell, the gas inspector, was thoroughly acceptable, and Edward E. Brown as Officer William Price represented the police force very creditably. J. H. Reisweber and E. O. June were satisfactory in their respective parts of the mate of the steamer *Bellerue* and the guard at the asylum.

A very touching impersonation of Mrs. Wilson, the blind mother, was given by Adelaide Leeds. She played the part in a quiet, gentle fashion that was appreciated thoroughly by the audience. Sadie Handy was full of life and action as Jennie Wilson, Edyth Corby was quite the genuine stage adventuress as Caroline Peabody, and May Homer played the part of Marie gracefully and well. Little Golden, who played Susie, the child of the piece, won the regard of the audience at once by her bonny face and natural manner, and she was a favorite until the last. Next week, *The Sleeping City*.

Manhattan Beach—Hurly Burly.

Weber and Fields and their Broadway Music Hall Stock company opened a three week's engagement last evening, presenting *Hurly Burly* and *Cleopatra*, two of the burlesque successes of last season. The company was almost the same as that of last season. Weber and Fields, in their inimitable language-tangling specialty were as funny as ever, and sprung several new gags which made big hits. Peter F. Dailey was merrily orig-

inal as usual and was repeatedly encored when he sang. Charles J. Ross, John T. Kelly, and David Warfield sustained their reputations as fun makers and were warmly received. Pearl Andrews made her first appearance with the company, replacing Fay Templeton, and scored a genuine success. She is a decided acquisition to the company and will undoubtedly find full scope for her varied talents during the season. The Nichols Sisters, who are also new comers, were well received. They are bright and lively and played with unflinching spirits. Frankie Bailey's superb figure, Bonnie McGinn's pretty face and winning smile, and the bevy of beauties who make up the chorus were other features which helped to make the opening successful.

THE PASSING OF JENNIE WORRELL.

The once famous actress, Jennie Worrell, died at the Kings County Hospital, Brooklyn, on Friday last from the effect of burns received two days before at Coney Island.

Jennie Worrell was the youngest of the three Worrell Sisters, daughters of William Worrell, a circus clown famous in his day. She was born at Cincinnati in 1850, and in her childhood became popular as a singer and dancer in California and Australia. With her sisters, Irene and Sophie, she came to New York in 1895 and appeared at Wood's Theatre in *Nan the Good for Nothing*. For the next two years the sisters managed and played in a theatre in Broadway, opposite Waverley Place, which they called the Worrell Sisters' New York Theatre, and after that they toured this country and England in travesties and burlesques.

In the days of her greatest success Jennie Worrell married Michael Murray, a betting man of this city. She divorced him, and was afterward married to Alexander Hatfield, who, upon his death several years ago, it is said, left her with a modest competency. She then married Robert Wilson, with whom she lived but a short time.

Irene Worrell married a son of the old Bowery actor, Edward Eddy, and Sophie married the late George S. Knight, the comedian. With the latter Jennie Worrell lived during the last year of her life. She had not appeared on any stage for more than fifteen years, and rarely left her home. The funeral services were held on Sunday, at the Holy Cross Church, Flatbush, and the burial was made in the family plot in Greenwood Cemetery.

MRS. PALMER ENTERTAINS.

Mrs. A. M. Palmer, president of the Professional Woman's League, entertained the officers and ex-officers of the League at her country home, Rippowam Farm, Stamford, Conn., last Friday. The occasion was also the birthday of Kate Claxton, in honor of which Mrs. Palmer provided a cake and candles. Cynthia Westover Alden, just home from the Woman's Convention in London, told of that affair. Mary J. Stone, Mrs. Edwin Arden, Mrs. Sol Smith, Alice Brown, Hattie Skieis, Mrs. Fred Ross, Mrs. E. L. Fernandez, Mrs. W. G. Jones, Mrs. James A. Herne, Mrs. G. B. Wallis, Mrs. F. P. Hoover, Sara Palmer, Mrs. J. S. Ferguson, "Aunt" Louisa Eldridge, and others were present. Luncheon was served at two o'clock, after which the ladies wandered over the farm, rowed on the beautiful Rappaman River, drove around the neighboring country, and chatted on the spacious porch. Mrs. Palmer was unremitting in her attentions to her guests, and Mr. Palmer remained at home in order to assist his wife in dispensing hospitality. After a grand high tea on the porch the party were driven to the railroad station. All declared that they had enjoyed every minute of the time.

SUNSHINERS ON THE WAY OVER.

The English company that will present Mark Ambient and Wilton Heriot's London success, *A Little Ray of Sunshine*, under Smyth and Rice's management, at Wallack's Theatre, on Aug. 28, have sailed for this port. Among them are William Elton, Wallace Erskine, Charles Cherry, Robert Bottonley, Herbert Sparling, George Sumner, George Riddell, Cecil Elgar, Phil Doody, and the Misses Adelaide Stuart, Janet Alexander, Grace Dudley, Lorna Lawrence, and Lucy Evelyn.

ENGAGEMENTS.

Annie Ward Tiffany, to play Bridget Maloney in *An Easy Mark*.

William Hunt, with Daniel R. Ryan.

Joseph M. Gaites, as business manager, and Joe Conlan, to play Widow Gallagher with Murray and Mack in *Finnigan's Ball*.

Madame Rachile, with Reno Spencer.

A. J. Whaley, for three seasons with Robert B. Mantell, re-engaged as stage-manager.

For the Burrill Comedy company, supporting Laura Hulbert: Felix Bie, J. J. Moore, Joseph T. Belmont, and J. M. Dudley.

The following vaudeville artists, with The Paiges, for specialties between acts: The Musical Ravens, Johnson and Stanley, Maybell Gage, Harry Leonard, and the Harrison Children.

Edyth Totten for leads, Mollie Schuchart, and Harry King, with Daniel R. Ryan.

Madame Gaillard, and Robert Lett, for the Jules Grau Opera company, opening Oct. 2, in Winnipeg, Manitoba.

Maurice Hodges, for the King of the Opium Ring, No. 1.

The Modoc Comedy Four, Clement Gority, Charles B. Powell, Sherman Rowles, R. S. Rex, and Julia Gifford, for *Finnigan's Ball* (Eastern).

Charles W. Handcomb, a Canadian journalist well known to theatrical men who have played the "Brend Basket" circuit, as press agent for the coming tour of Gilmore's Band, under management of Hobart Fash.

W. S. Butterfield, with H. H. Forsman, to manage Hennessy Leroy in *Other People's Money*.

Sylvia Starr, by Edgar Selden, for The Lobster, with Fisher and Carroll.

Richard A. Chapman, for Horace Markham in *Old Seth Hoskins*.

Irving Brooks, with Madame Modjeska.

Frank F. Fisher, for musical director, with Howard and Dorset.

Mabel Florence, with Herbert Kecey and Edie Shannon.

REFLECTIONS.

Manager A. Judah, of the Grand Opera House, Kansas City, Mo., was in town last week, and has returned to Kansas City. The Grand has been enlarged by a new gallery, and will open Sept. 3. Mrs. Judah and Blanche Judah are stopping at the Surf Hotel, Gloucester, Mass.

Kathryn Osterman is the only one of four sisters left on the stage. There were Lillian, Bessie, Kathryn, and Anna, the latter known as Belmont. They took this name to prevent confusion, as the quartette made their debut together in *Hands Across the Sea*. She kept her marriage a secret for five months. This was easily done, as nobody thought when the marriage was published in Chicago that Anna Osterman was Anna Belmont. What's in a name?

Mrs. Samuel Charles has returned to the city after a vacation in St. Louis, to join Andrew Mack, in *The Last of the Mohicans*.

A. H. Canby, it is said, secured in Paris recently the English and American rights to Gaston Mayer's comedy, *How, When, and Where*, and will produce it the coming season.

Jack Sanford is at present chief clerk of the Oneonta Hotel, Harvey's Lake, Pa. He will return to town in September and resume his labors as an advance man.

Mr. and Mrs. Alexander Gaden have returned to town after summering at Atlantic City.

A son was born to Mr. and Mrs. Lindsay Morison in Boston, on Aug. 9.

The *Home Magazine* for August contains handsome portraits and interesting data about Viola Allen and Alberta Gallatin.

Allie Spooner, of the Spooner Dramatic company, is visiting at Maryville, Mo. J. H. Servis, after a two month's visit at Nantucket Shoals and Boston, will resume his duties as stage director. The company has been strengthened by a few changes, and new scenery has been ordered. Professor Steely is scoring a hit with his original piano playing. Master "Mique" will leave the company on Aug. 24 to enter school in Centerville, Iowa.

Marie Warren has been engaged as leading woman of the Adams Brothers company for next season. They have also signed William E. Munn and Freda Going. The entire season has been booked.

The Cincinnati critics strongly praised J. Aldrich Libbey's performance as Count Arnheim in the Baker Opera company's recent revival of *The Bohemian Girl*, at Chester Park.

Martha Benford, who last week appeared at the Third Avenue Theatre in the leading female role of Fabio Romani, played the engagement under conditions that would have completely daunted a less brave actress. Only a short while before the opening night she left the Post-Graduate Hospital, where she had undergone a serious operation. Still in a very weak condition, and with no rehearsals whatever with the several new members of the company, she played her part in a manner that, in the circumstances, was creditable indeed.

Charles Willard McLaughlin, of the Sawtelle Dramatic Company, and Maude Leone Dennis, late of Ferris' Comedians, were married at Cedar Rapids, Iowa, Aug. 9.

Chaney Olney returned to town last week from a long Summer holiday at various resorts on Lake Ontario and the St. Lawrence River. She has several offers under consideration, and her return to New York is for the purpose of definitely deciding upon her work for the coming season.

Jennie Joyce has determined to resume her stage career, and will probably appear in a pantomime in London this Autumn in the leading boy part. She will be managed by Edmund Gerson, who was her manager when she appeared, with great success, at the Alhambra, in London.

Blanche Chapman was obliged to cancel her engagement with the Chester Park Opera company, Cincinnati, owing to her severe illness with pneumonia. She left for this city last Friday.

Mrs. Henry Bagge (Leona Luke) is convalescent after her serious illness.

Josephine Mills will not play this season, but will spend the Winter at Las Vegas, N. M., where she hopes to recover her health.

The complete cast for *The Queen of Chinatown*, which will reopen the Star Theatre on Saturday, is as follows: Jeffreys Lewis, Rachel Sterling, Mrs. Joseph M. Sullivan, Nettie Truand, Lucille Loring, Olivia Keene, Gussie Tilden, Mlle. Arnoldi, Harry Mainhall, Logan Paul, J. E. Miltorn, S. M. Seidman, Joe Hazleton, Joe Sparks, L. W. Browning, and Sidney Spandover.

Olga Nethersole has cabled her representative here that she has arranged, at the conclusion of her American tour, to appear in London in the Spring. Miss Nethersole will present in London *Sapho*, *The Profligate*, *The Second Mrs. Tanqueray*, *Camille*, and *Carmen*, and her repertoire will also include another play by Arthur W. Pinero which that author has contracted to write for the actress.

Marie Burroughs has been engaged to play the part of Gemma, the heroine in *The Gadfly*, which is to be produced at Wallack's Theatre, Sept. 18, by Stuart Robson.

Edward Harrigan completed two new plays, *An Old New Yorker* and *Dear Old Larry*, while in the White Mountains this Summer. He has entirely recovered his health and is at his home in Brooklyn preparing for his coming season in vaudeville.

In the United States District Court last week discharges in bankruptcy were granted by Judge Thomas to Ira J. La Motte, whose liabilities were \$10,168; David Henderson, liabilities, \$130,364; Daniel Sully, liabilities \$30,718, and Harry F. Semon, liabilities \$10,877.

Mr. and Mrs. Creston Clarke (Adelaide Prince), who have been visiting Mr. Clarke's father, J. S. Clarke, at Surbiton, England, arrived in New York Aug. 12, on the steamship *St. Paul*. Their season will open at Atlantic City Sept. 4.

A burlesque circus was given at Centerville, Iowa, on July 31, in aid of the local public library. Cecil Spooner directed a ballet, and Edna May Spooner sang illustrated songs, accompanied by Roy Hare.

Lieutenant Hidden Olin, last season manager of the Third Avenue Theatre, was married in this city on Aug. 10 to Jenny Lind. Lieutenant Olin was in the famous charge at San

Juan Hill with the Seventy-first Regiment, and the men of his old company presented him with a sword on the eve of his wedding day. He is now stationed at Plattsburg, N. Y., with the Twenty-sixth United States Infantry.

The Man in the Moon, Jr., is the title given to the new extravaganza that will follow the present attraction at the New York Theatre on Sept. 15.

Caro Miller, having recovered from a four weeks' illness with malarial fever, has opened as leading man with the J. W. Garner Stock company.

Mr. and Mrs. Frederick Rashford (Anita Lester) have completed two new farce comedies, *Mr. Beach of Oakland*, and *Mr. Wiener of Frankfurt*. Mr. Rashford will use the first named with his own company in repertoire, and the other will be presented by a well known German comedian.

M. B. Royston is slowly recovering from a serious attack of influenza, at his home in Somersetshire, England, and hopes to return to America in a few weeks.

Arthur C. Aiston has nearly completed the bookings for *The Sorrows of Satan*. The play will be staged personally by William A. Brady. It will be an unusually heavy scenic production.

IN SUMMER PLACES.

Will Clifford is spending two weeks with his brother in Toronto, closing after a sixty weeks' engagement with the Harold Nelson Stock company and the Lyceum company. He has been engaged by the latter company for the coming season to play Shakespearean and romantic roles.

Irving Brooks is spending the month of August at Coronado Beach, California.

Mrs. Harry Bloodgood, according to her usual custom, is spending the Summer at her home in the White Mountains, Mearns Farm. She has been engaged to play the part of a woman of the world in H. A. Du Souchet's new comedy, *An Easy Mark*, during the coming season.

Harry Fisher is at Malden, Mass., and Joseph Carroll at Reading, Mass., preparing for their starting tour in Edgar Selden's new farce, *The Lobster*.

Miriam Nesbitt is resting in the Adirondacks.

Mrs. N. C. Goodwin, mother of the comedian, and her son, E. F. Goodwin, have been resting at Bethlehem, N. H.

Treasurer T. B. Lothian, of the Boston Museum, is passing a part of his vacation at Marblehead Neck, Mass. For the rest of his Summer he has been in the White Mountains.

Vincent T. Fetherston made a brief run to Boston last week and then returned to Kennebunkport, Me., where he is staying with Sam Meyers and Joseph F. Wagner.

Mr. and Mrs. Charles Burnham returned last week from Kennebunkport, Me., to New York.

Ruth Barnett, daughter of R. Barnett, is at Osterville, Mass., as the guest of Mrs. George Quincy.

"Aunt" Louisa Eldridge is visiting at Cape May and Atlantic City.

Helen L. Smith is spending the month of August at Atlantic City and will return to Bath, N. Y., Sept. 1.

William Macauley, W. B. Patton, and Ida Florence Campbell, of the Macauley-Patton company, are spending the Summer at their cottage, Windsor Beach, N. Y., on Lake Ontario.

Alice Nielsen arrived from a sojourn on her California ranch last Friday. She will spend a fortnight at Long Branch and then come to the city for rehearsals of *The Singing Girl*.

Charlotte Severson has gone to Saratoga, to remain till rehearsals for *The Sporting Duchess* commence.

Antoinette Ashton left Atlantic City, N. J., last week for Bar Harbor, Maine, where she will spend the balance of the heated term.

W. E. Horton writes from Mr. Clemens, Mich.: The following were the professional arrivals at the springs during the past week: James B. Belcher, S. F. Hart, S. M. Forrest, Ben Kendrick, Hal Stephens.

Mr. and Mrs. Ed M. Willis, of the Forepaugh and Sells Brothers' Circus, spent Sunday last in town. Mr. and Mrs. James Cherry, of Who Is Who, were the guests of Mr. and Mrs. Charles W. Young on the same day.

W. H. Clark left for New York to-day. He has signed with Devil's Island for the coming season.

The following members of the actors' colony at this place have recently become members of the Actors' Fund: Charles A. Mason, Charles W. Young, Billie Taylor, Josephine Newman, Mae Whiting, Lillian Whiting, J. C. Lewis.

OPENINGS ANNOUNCED.

The Heart of Chicago (Eastern) at the Criterion Theatre, Chicago, Aug. 20. Ed. W. Rowland will manage the company, and Edwin Clifford will be in advance.

J. C. Lewis, St. Plunkard, at Mt. Clemens, Mich., Aug. 21, under the management of Bob Mack—his ninth season with this company.

The Bostonians, at Troy, N. Y., Sept. 11.

The Missouri Girl, at Chicago, Aug. 27. Rehearsals, under the direction of Fred Raymond, are in progress at Sycamore, Ill.

Myra Collins will open her season on Aug. 28, at Platte City, Mo., under management of Bennett and Ingram. Her repertoire will include *Tags the Bootblack*, *Folly the Torment*, *Little Miss Thompson*, *Always on Time*, *A Romance of Virginia*, *An Irish American*, and a new farce-comedy, *The Gay Mister—Why?*

Remember the Maine, at Peoria, Ill., on Aug. 27.

Belle Archer, in *A Contented Woman*, at Poughkeepsie, N. Y., on Sept. 2.

The Lyceum Theatre Stock company probably will open in September for a preliminary road tour in Trelawny of the Wells, before beginning their regular season in this city in November.

The Star Theatre will open on Aug. 19 with *The Queen of Chinatown*, a melodrama by Joseph Jarow, in which the principal parts will be played by Harry Mainhall and Jeffreys Lewis.

James A. Herne's new play, *Sag Harbor*, will be presented for the first time at the Park Theatre, Boston, on Oct. 23. The chief role, that of a Long Island scallop fisherman, will be played by Mr. Herne.

Murray and Mack in *Finnigan's Ball*, at Columbus, O., on Aug. 28.

The Ewing-Taylor combination opened season at Hubinger's Casino, Koskuk, Ia., on Aug. 7, for a two week's engagement.

The season of the Louis James, Kathryn Kidder, and Charles E. Hanford combination will begin at the Alvin Theatre, Pittsburg, on Sept. 18. Baltimore, Washington, and New York will follow, and then the combination will go directly South, and West to the Pacific Coast. Their itinerary will afford a large percentage of the theatre-going public of this country their first opportunity of witnessing Shakespeare's *Winter's Tale*, which will be the feature of the repertoire.

THE LA GRANGE.

121-123 West 37th St., New York City. Special low rates to professionals. Elegantly furnished rooms; modern improvements; hot water; bath; cuisine and service unsurpassed. In Garden, orchards, Rose Park Ave., Ocean, Avenue, and a beautiful view. Genuine Rhode Island Ham, served by the King of Ham bakers, Archie Stalker, Saturday, August 19, 5 o'clock. Tickets \$2.00.



THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Ching Ling Foo, who is making a phenomenal run on the Keith circuit, returns with his company to fill another long engagement here. The others are George Fuller Golden, monologist; Roscoe Midgents; Henri French, bicyclist juggler; Johnnie Carroll and Addie Crawford, comedy duo; Seymour and Dupree, acrobatic comedy duo; Howard and Bland, "The Kube and the Kid"; Thomas E. Clifford, baritone; Farnum and Nelson, acrobatic comedy duo; Topperwein, rifle expert; Le Moyn Brothers, comedy acrobats; Fonti Boni Brothers, grotesques; Chrissie Morrison Jones, Frederick Howard, and the biograph.

Proctor's.

Frederick Bond and company head the bill in My Awful Dad. The others are Wesson, Walters and Simon, comedy trio; Patterson Brothers, comedy bar performers; Silvers and Emerie, acrobats; Gracey and Burnett, comedy duo; the Military Trio, vocalists; Edward Lloyd, boy tenor; Mattie Bonum, soubrette; Hart and Verona, farceurs; Plafow and Dunn, cake walkers; Matthew Juggler; W. C. Davies, Irish comedian; Tierney and McKenna, dancers, and the stereopticon.

Tony Pastor's.

Emma Calus, contralto; Smith and Campbell, conversationalists, and Lew Bloom and Jane Cooper are the stars of a bill which includes Brown, Harrison and Brown, comedy trio, in a new act called A New Store; Katie Rooney, comedienne, assisted by John Harding; Farrell and Taylor, musical comedians; Harry and Sadie Fields, comedy duo; Bicknell, clay worker; Louis M. Grant, singer-whistler; Keough and Ballard, comedy duo; Kessner and Reid, singers and dancers; John Cody, Dutch comedian, and the American Vitaphone.

Palace.

Charles T. Ellis and company in Mrs. Hogen's Music Teacher and Canfield and Carleton in The Hoodoo are the stars of a bill which includes Lina and Van, acrobatic comedy duo; Gordon H. Eldrid, monologist; Grant and Grant, rag-time specialists; Falk and Lillian, illustrated songs; Earl and Wilson, musicians; Annie Whitney, comedienne; Luzzelle, acrobat; Mack and Daly, farceurs; Tom and Lottie Waters, Celtic duo, and the art views.

Hammerstein's Venetian Terrace.

The bill includes Gautier, horse trainer; Reno and Richards, comedy acrobats; the Passports, dancers; Fortunio Brothers, grotesques; Galetti's monkeys; Johnson Brothers, bicyclists; Artie Hall, singer of coon songs; Belle Davis and her picaninies; Drawee, juggler; Rio Brothers, ring performers; Catherine Bartho, dancer; Bright Brothers, athletes, and others.

Aerial Magnolia Grove.

Lottie Gilson, in a new repertoire, makes her first appearance at this resort. The bill also includes the Sisters Hawthorne, Maggie Cline, Kelly and Ashby, Walton's monkeys, Polk and Kollins, the Hawaiians, Lotty, Sisters Ronay, Carmelita, Bruno and Gehrue, Fanny Fields, Erna's dogs, Pearl Hight, La Adelaide, and Marwig and Solomon's acrobatic ballet.

Casino Roof-Garden.

Maud Courtney continues to sing the old songs. The others are Will H. Sloan, tramp specialty; Little Elsie in imitations; Ruth White, Ed Redway, Christine Blessing, Gladys Van, William English, and Rice's Amazons. The Maid in the Moon is continued.

Grand Central Palace.

Harry Le Clair heads the bill, which includes Whitelaw and Stewart, Bartel and Morris, Nelson Sisters, Kennedy and Quatreille, Maxwell and Dudley, Nellie Burt, and the vitaphone.

Madison Square Roof-Garden.

The bill includes Billy B. Van and Vevie Norbriga, Annie Hart, Montague and West, the Empire Comedy Four, Isham's Octoroons, and others.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—A good all-around bill, in which there were no novelties, attracted full houses throughout the week. The Roscoe Midgents delighted the women and children as usual and little Charlie, with his songs and "cute" ways, quite took the house by storm. Tim Murphy made his first appearance since his recent illness, and received a welcome which must have made him feel that his admirers were glad he had been spared. His turn was much the same as on his last visit here and included imitations of famous actors and stories, which were well received. Henri French, the famous bicyclist-juggler, scored even a bigger hit than he did at Koster and Bial's earlier in the season. Dolan and Lenhart, in their very funny farce, A High-Toned Burglar, kept the audience in great good humor throughout their sketch, which abounds in witty lines and side-splitting comedy situations. Mr. Dolan understands thoroughly the art of making an audience laugh, and he certainly had everything his own way last week. His wife is an able assistant, and came in for her share of the honors. Elvira Frenchell and Tom Lewis, two of the best singers in vaudeville, aroused enthusiasm with their excellent rendition of several high-class selections. Their success shows that there is a demand for vocalists who are not addicted to the cheap ballad and coon song habit. Haines and Pettigill bobbed up serenely with their budget of merry remarks, which were greeted with the same old laughs in the same old places. Haines has a talent for telling ancient jokes in a funny way that seems to be better than the plan other comedians have of telling new jokes poorly. At any rate he keeps the audience laughing and that is what he draws his salary for. Goggin and Davis did some amusing acrobatic stunts. Viola Waterhouse sang some high-class songs in a pleasing manner. Anna Kenwick, a lively singer of coon songs, made herself solid with the audience from

the start. She knows how to sing rag-time ditties, which still seem to be in demand. Dick and Alice McAvoy, in their tough kid specialty; Mitchell and Cain, Merrill and Valmore, and Francis J. Bryant were also in the bill, and the biograph and stereopticon were shown as usual.

TONY PASTOR'S.—The Four Emperors of Music were the headliners and justified their position on the bill by winning plenty of applause with their musical comedy act. Post and Clinton were seen once more in their acrobatic comedy sketch, which no longer wears the appearance of novelty. Scott and Wilson did some entertaining work in the acrobatic comedy line. Lizzie Mulvey and Pearl Imman, who are great favorites with Pastor's patrons, made their reappearance after a season in the legitimate, and scored a decided hit in their sketch. After the Bill, in which they introduce plenty of lively singing and dancing. Phillips and Naynon exhibited a troupe of birds which showed evidence of careful training. Ada Jones sang several songs with more or less success. The Lavelles were very agile in their dances, and Mrs. Lavelle gave a remarkable exhibition of elasticity as the "Svensenized doll." Annie Morris was perfectly at home; too much so, in fact as she would improve her act by curtailing the remarks interpolated between her songs. Dick and Kittle Kummings went at each other hammer and tongs in their bering sketch, and earned their salary by the perspiration of their brows and the overwork of their arms. Vernon, the ventriloquist, presented his original specialty, with its many novel features, and in spite of a bad place on the bill succeeded in scoring a decided hit. Brooks and Brooks told old jokes in a breezy way and won laughs. Gilbert Girard, Gorman and Leonard, and the American Vitaphone were also in the bill.

KOSTER AND BIAL'S.—Zelma Rawlston finished her third consecutive week here, scoring her usual success. Her quick changes of costume excited the wonder and admiration of everybody, and when it is taken into consideration that she looks as neat as a new pin in each suit, it is really to be wondered at that she can accomplish the transformation in so short a time. It takes the average man from fifteen to thirty minutes to accomplish what she does in a few seconds. Miss Rawlston is an ambitious, hard-working performer and she deserves all the success that can come to her. George C. Davis continued to make one of the big hits of the bill with his songs and stories. He is one of the best story-tellers on the vaudeville stage, and has the knack of bringing out the point so that it is impossible not to laugh. Marie Beauregard, Grace Vaughn Randall, and Leon and Sadie Probst competed for the soubrette honors, which were about evenly divided. Eldora and Norine, Ostrado, the Donatetta Trio, Silbor and Emerson, and Mack and Daly were also in the bill. Dr. Sommer's Neapolitan Troubadours gave a concert after the regular performance. Albert Egner, a new leader, had charge of the band.

PROCTOR'S.—McIntyre and Heath were the stars and they kept the audiences in great humor with their Georgia Minstrels sketch. Cole and Johnson, assisted by the Freeman Sisters, made a big hit with several new songs and some smart dialogue. Lina and Vani were excellent in their comedy acrobatic act. Gordon Eldrid, a new monologist, scored heavily with some up-to-date jokes. Doherty and Beran juggled clubs with much success. De Witt and Tourgee were endorsed for their playing on various musical instruments. The bill also included Al. H. Raymond, Emerson and Omega, Edith Hall, Hickey and Nelson, Chevre, Paxton and Jerome, and the art views.

PALACE.—Frederick Bond made his reappearance in vaudeville in a one-act version of My Awful Dad. The old farce has been cleverly condensed and owing to the brisk manner in which it was played by Mr. Bond and his associates it made a decided hit. Mr. Bond was quite at home as the gay, devil-may-care old man whose follies are a source of annoyance to his son. He was particularly good in the scene with the young widow and his off-hand delivery of the lines won many laughs. Dallas Tyler looked charming and played the widow fairly well. Eva Vincent was in her element as the old house-keeper and played with an unctuous which made the part stand out very prominently. Charles Halton as the son was properly dignified and lawyer-like. Some of the lines of the piece had been brought up to date, while others had the good old flavor of antiquity. The condensation was evidently done hurriedly. Charles M. Seay, who used to support Beatrice Moreland, blossomed out as a star on his own account in a farce by E. E. Rose, called Little Sunshine. It deals with a pair of young lovers who carry on their courtship in spite of the girl's elderly uncle. There is scarcely any plot, but the piece is full of action and comedy business, which was well worked up by Mr. Seay, Josie Slason and an actor whose name did not appear on the programme. Their efforts met with fair appreciation. Mr. Seay is a capable young actor and with a better vehicle should make a decidedly good impression. Artie Hall, the new singer of coon songs, who has become a New York favorite within a space of two weeks, was one of the best features of the bill. She is very lively, has a great deal of magnetism, and a negro dialect which is the real thing. Master George F. Macder sang songs in a clear soprano voice, and was warmly applauded. Anderson and Engleton repeated their hit in their sketch. Introducing a scene from Virgil with good results. Bennett and Rich sang Max S. Witt's new ballad, "My Little Georgia Rose" with original illustrations, making a genuine hit. "My Hannah Lady," "One Night in June," and "You Ain't Changed a Bit" were their other offerings. The De Vauls, Hart and Verona, Thomas Brown, Florence Henri King, Tierney and McKenna, and the stereopticon were also in the bill.

AERIAL MAGNOLIA GROVE.—Lola and Nellie Hawthorne made their first appearance at this resort, and scored an immediate success in a new specialty. They had prepared themselves for the event with an entirely new outfit of costumes, which for expensiveness and elegance have never been surpassed on the vaudeville stage. Their first song was "The Racing Girls," a dashing march song, which they sang with great spirit. Their dresses for this song were so elaborate that the entire female portion of the audience kept their opera-glasses riveted upon them so that they might take in every detail. Their second selection was "Daughters of the Guard," in which they have sung here before, and which is very catchy. Their third song was "The Toreador," which was written especially for them. Like "The Lily of Laguna," and "The Willow Pattern Plate," it requires special scenery and costumes. The scene represents a room adjoining the arena. A Tore-

ador rushes in and sings about the dangers and delights of a bull-fighter's life. A young girl, dressed in typical Spanish costume, strolls in, and the Toreador sings of his love to her, after which he rushes out to face his adversary. While he is gone, she kneels and prays (in song) that he may not be killed. As she finishes her prayer he comes back triumphant and there is a pretty duet and dance as a finish. The music is tuneful, and it was well sung by the Hawthornes, who also acted with lots of fervor. Maggie Cline scored strongly with "McCluskey" and other songs of a more recent date. The Hawaiian Queens, who are made up like the maids of Honolulu, presented their singing and dancing specialty, which made a good impression. Kelly and Ashby were among the big hits, as their specialty is peculiarly adapted to this resort, where pantomime appeals more strongly than speech or song. Professor Carl Marwig's new ballet, with music by Frederic Solomon, was put on for the first time. The girls were numerous and well-trained, and the ballet made a decided hit. Johnnie Carroll had a hard time trying to drive home the points of the jokes in his songs, but he won applause with "My Hannah Lady," in which Addie Crawford assisted him. Willard Simms continued to win favor with his very clever work, which is original and pleasing in every way. The bill also included Madame Hermann, James Richmond-Glenroy, La Petite Adelaide, Mlle. Lotty, the Tiller Dancers, Walton's monkeys, Mattie Wilkes, the Sisters Bell, Mlle. Erna's dogs, Carmelita and Signor Rafael, Bruno and Gehrue, and the Ronay Sisters. Max Gabriel conducted with his usual care and precision.

CASINO ROOF-GARDEN.—The Maid in the Moon was continued. Several changes have been made, and the burlesque runs much more smoothly than on the first night. Maud Courtney sang her medley of old songs with the charm which has made her one of the most popular artists in vaudeville. Ed. Redway was seen in a dancing specialty. He impersonated an automaton, and danced when people put coins in a slot. He also sang some parodies. Bartell and Morris made a hit in their musical act with Hebrew parody trimmings. Others were Ruth White, Annabelle, William English, Hattie Wells, Christine Blessing, and the ballet and marching girls of Rice's forces.

HAMMERSTEIN'S VENETIAN TERRACE.—The newcomers were the Metwee Troupe of dancers, and John Le Clair, the clever juggler. Both turns were well received. The others who helped to make the time pass pleasantly were Gautier, Belle Davis, Catherine Bartho, Galetti's monkeys, Johnson Brothers, Rio Brothers, Morris' ponies, Couture Brothers, Fortunio Brothers, and the Franchonetti Sisters. Large crowds were in attendance.

GRAND CENTRAL PALACE ROOF-GARDEN.—Katie Rooney continued to please with her specialty, in which she is assisted by John Harding. Others who made hits were Mitchell and Cain, Gorman and West, Doty and Murray, Fisher and Crowell, Marion M. Dunn, and O'Rourke and Burnette. Robert Recker's Harmonists played pleasingly.

MADISON SQUARE ROOF-GARDEN.—Bonnie Thornton did not appear. Kittle Mitchell replaced her and made her accustomed hit. Vene Atherton gave imitations of her sister, the late Alice Atherton. Others were John C. Leech, Eckert and Heck, Nelson, Glinseretti and Demonic, Pat and Mattie Rooney, Katherine Irwin, the Harvey Sisters, Howard and Scott, Portai and Rosita, and Isham's Octoroons.

BLEI GETS KOSTER AND BIAL'S.

Robert Blei, of Chicago, who has been in New York for several days negotiating for a lease of Koster and Bial's Music Hall, closed a contract with the representatives of the Koster and Bial estates on Thursday last by which he became the lessee of the house for the next five years. He has engaged Dr. Emil Stoessel, who formerly represented the Orpheum circuit in New York, as manager. The Doctor sailed for Europe on Saturday with full power to engage the very best talent available for next season.

Associated with Mr. Blei in his new venture are two Western capitalists, one of whom lives in Chicago and the other in Portland, Ore. He does not care to disclose their identity, but they are said to be very wealthy. The house was closed on Saturday, evening after the performance, and will remain dark until Sept. 18, when the reopening under the new management will take place. In the meantime the house will undergo a complete renovation. The lighting will be improved and many changes in the interior will be made. The old name, Koster and Bial's, will be retained, as Mr. Blei considers it too valuable a trade-mark to be allowed to fall into oblivion.

Robert Blei, the new lessee, has had considerable experience in the West as a manager. He managed the Schiller, in Chicago, for a while, and also controlled a music hall in Portland, Ore. He is said to have made a lot of money selling supplies to Klondike miners.

ANOTHER NEW THEATRE.

Senator Timothy D. Sullivan and George J. Kraus, managers of the Dewey Theatre in this city, have purchased the property at 110 West Thirty-fourth Street and 109 and 111 West Thirty-third Street, and will immediately commence the erection of a theatre to be conducted on the same lines as the Dewey. The plans have been made and the work of construction will be rushed so that the new house may be opened by December 1. The site of the entrance of the new theatre is only a few doors from Broadway and is but two doors distant from the magnificent new Herald Square Hotel. It is right in the heart of the theatre district and no better location for a playhouse could have been chosen. The question is, however, whether a theatre devoted to traveling burlesque combinations will pay in that neighborhood. The same companies which play the burlesque houses on the East and West sides of the city will appear at the new house, and it looks as though New York will have a surfeit of this class of entertainment. If present plans are carried out there will be at least seven houses devoted to burlesque combinations open in New York by next January.

ANOTHER VAUDEVILLE THEATRE.

The Grand Opera House, Syracuse, N. Y., will be converted into a vaudeville theatre under the management of Shubert Brothers and Graff, who also control Bastable and Dunphy theatres, Syracuse. The opening bill for the Grand, beginning Sept. 4, includes George Wilson, the minstrel; the biograph, Foreman and West, the Kins-Nirs, Annie Kenwick, and Shubert's Petite Stock company, who will produce one one-act play each week. The company, being under the direction of Richard Baker, includes Esther Lyons, Blanche Douglas, Francis Ring, Camille Delmar, Augustus Halbach, and Edwin Lewis.

H. P. BUTLER ON VACATION.

H. P. Butler, the courteous and efficient right-hand man of General Manager J. A. Fynes, of the Proctor enterprises, left his continuous cares behind him yesterday, when he and his wife started for a two weeks' rest in the Berkshire Hills of Massachusetts. He will divide his time between wooing the wary trout from his lair and trying to forget the sound of the voices of the song and dance man and the soubrette as they register kicks about their bad places on the bill.

GUS HILL'S FORESIGHT.

Gus Hill has proven his hustling ability by securing the latest novelty, stereopticon pictures shown upon a living figure, originated abroad by Mitzel Chromos and introduced here by Mlle. Lotty. The idea has been widely imitated in Europe, but Mr. Hill means to get ahead of all comers here by placing the feature with each of his five burlesque companies.

AT THE STATION.

"Good-bye, Clara."
"Good-bye, Joe."
"I'll be back all right, you know. Think I've joined a first-class show. Hope we'll play to S. R. O."
"Good-bye, Clara."
"Good-bye, Joe."

"Good-bye, Teddy."
"Good-bye, Jane."
"Write me when you get to Maine. Can't tell when we'll meet again. Glad that Joe is on the train."
"Good-bye, Teddy."
"Good-bye, Jane."

"There's the sweetest girl I know;
Breaks her heart to see me go.
Only home a week or so.
Damn this traveling with a show—
Hello, Jennie!"
"Hello, Joe."

"Dearest Teddy (on the train):
Head just splitting with the pain.
Glad when we get up to Maine.
When we do I'll write again.
Joe's regards."

Your loving

Jane."

"Hello, sweetheart!"
"Hello, dear!"
"Just about to have some beer?
Mind if I sit over here?"
"Merry Christmas!" "Glad New Year!"
"Good night, sweetheart."
"Good night, dear."
"Hello, Jennie!"
"Hello, Joe!"
"Two weeks more, then home we go!"
"Nice engagement? Yes, that's so."
"Signed next season with this show?"
"I have, Jennie."
"Me, too, Joe."

Once more waiting for the train
Wives and husbands meet again.
Clara's introduced to Jane.
Ted shakes hand with Joe again.
"Good-bye, Teddy."
"Good-bye, Jane."

GEORGE W. DAY.

TED MARKS IN TOWN.

Ted D. Marks, who thinks no more of an ocean voyage than he would of crossing the East River, arrived in New York last week on a flying trip. He came over principally to negotiate for the production here of Savage Africa, an immense spectacle which is now being presented at Earl's Court, in London. He talked with the management of Madison Square Garden, but as four weeks was the longest time open there it is unlikely that the production will be imported, as it would not pay to bring it over for so short a run. There are nearly six hundred people and tons of scenery and effects, and the expense of importation would be very great. Mr. Marks was kept hustling all of last week making contracts with American performers whom he has booked on the other side. He says there is a very active demand for good American acts and he is ready to book anything which he thinks would please the Europeans. He is negotiating with E. F. Albee and J. D. Hopkins for Ching Ling Foo, the Chinese conjuror, and has signed Emma Francis, Bartell and Morris, Morris' wrestling ponies, and several others. The irrepressible globe trotter will be on the bounding billows again to-morrow, as he returns to England on the St. Paul.

ROBYNS' RECKLESS RIDE.

William Robyns, who has been spending a few weeks at Atlantic City with his wife, had an experience with the police of that resort last week which he will remember. It appears that Mr. and Mrs. Sidney Drew, who were to have played at the Auditorium Pier, disappointed, and Jules Hurlig, the manager, sent for Robyns to take their place. Robyns was detained at the theatre until after dark, and then started for his hotel on a bicycle to notify his wife that they were to play. He was stopped by a policeman, who took him to the station house, wheel and all, in the "doodle-doodle wagon," followed by a motley crowd. He was charged with riding without a light, and the sergeant told him it would cost him \$7.50 and costs. The matter was amicably settled when Robyns explained things, and he proceeded to the hotel, got his wife, and arrived at the Pier in time to go on at half past ten.

VAUDEVILLE JOTTINGS.

The following people have been engaged for Vanity Fair (Western Co.), which goes to the Pacific Coast and through the South, playing all the principal opera houses: Carlin Brown, C. W. Williams, The Harbicks, Leonard and Fulton, Williams and Albion, John J. Collins, Hawthorne and Parsons, Frank Becker, Edna Melrose, Anna Hawthorne, John Armstrong, Hattie Leland, Al. Newell, May Lynch, Dalsey Brooks, Nellie Johnston, Dorothy Quintet, Bijou Quartette, Novelty Three, and George Blake. This attraction has several big novelties.

The World's Trio (Lulu Ryan, Emma Woods, and Perry Ryan), one of the features of Hurlig and Seamon's A Social Maid, will leave London so as to arrive in New York in time for rehearsals. During their short engagement on the other side they scored a big hit.

A son was born on July 22 at New York city to Mr. and Mrs. Arthur Carleton. Mrs. Carleton is known to theatregoers as May Williams. Mr. Carleton is at present with Laura Joyce-Bell.

Querita Vincent left San Francisco last week for her tour of the Eastern vaudeville houses, prior to joining the Rays in A Hot Old Time. Miss Vincent's last night at the Olympia will be a memorable one to Olympia patrons. Her friends deluged her with flowers, and she was recalled again and again. She will play the Kansas City Orpheum, Chicago Opera House, Ferris Wheel Park, Masonic Roof-Garden, and other houses and will then come to New York.

L. Lawrence Weber has engaged Mme. Barclay, of Chicago, to make the costumes for the members of his Dainty Duchess and Parisian Widows cos. Max Lazarus and Sam Dessauer have become quite expert in the handling of the automobiles which will be used to advertise the attractions.

In addition to the people mentioned in last week's MIRROR, Rita and Eulalie, and Kerwin will be members of May Howard's co. Edwards and Grant, the knockabout Irish comedians, will also help Miss Howard to make the time pass pleasantly for the patrons of the enterprise next season.

The Edward Shields co. are playing their fourth consecutive season of twelve weeks at the Portland, Ore., Parks, where they are great favorites. The company is headed by Edward Shields, with descriptive illustrated travels: Helen Lamar, illustrated recitals, and Charles H. Whiting, illustrated songs. They are rebooked this season for the Portland Exposition. Their time is all booked solid until November, when they return East to play dates.

Mignon Gilbert, the wife of William Gilbert, of Gilbert and Goldie, who has been seriously ill during the past few weeks, underwent a very successful operation on Friday, Aug. 4, at the German Hospital, this city, and is now on the road to recovery.

Myrtle and Williams are filling a two weeks' engagement with Allyn Roberts' Comedy co. at Shelby Park, Nashville, Tenn.

Sydney Grant and Miss Norton, after a whole summer's rest, were headlined at Jefferson Hotel Roof-Garden, Richmond, Va., week of Aug. 7, and

VAUDEVILLE.

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First
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Replete with NEW, NOVEL and AMAZING FEATURES.
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NOVEL,
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N. B.—This is a strictly first class dramatic production with added specialties, and is NOT A BURLESQUE. Correspondence solicited with managers of first class houses only. Mr. Jas. F. Byth is no longer connected with this attraction. All managers holding contracts will please communicate direct with

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JIMMIE BARRY

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BERT HOWARD and LEONA BLAND

"THE RUSS AND THE KID."

Keith's Union Square Theatre, this week.

Season 1899-1900, L. Lawrence Weber's Parisian Widows Co.

John C. Rice and Sally Cohen

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Grace Leonard

Signed with Thos. H. Davis for the Have You Seen Smith Co. for coming season.

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THE WILLOW PATTERN PLATE

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Address this office.

The holdovers include the Hawthorne Sisters, who have become the talk of the city.—San Francisco Bulletin, May 7, 1899.

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MY BUSY DAY,

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2 "HEWITTS" 2

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Comedienne, 14 Minutes in One

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Rose Melville

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SIS HOPKINS—A WISE CHILD.

ALAN DALE, New York Journal, March 8, 1899.—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

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"Whose 'Baby' songs will live in the traditions of the stage."

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A feature over the Keith circuit. This week Orpheum, San Francisco. Other Western bookings to follow.
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PRESENTING

Color Blind, His Mother-in-Law's Daughter, Cupid's Middleman. Others in preparation.

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Lady Tenor,

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In Character Costumes, introducing Snare Drum Songs, etc.

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Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "Monologue," for Miss Jessie Couthout, Nat M. Will's great parodies, also monologues, sketches, etc., for Bernard Dyllan, Ray L. Royce, Harvey Sisters, Carr and Jordan, Giguere and Boyer, and several new acts in preparation for the best of headliners. For terms, etc., address CHARLES HORWITZ, Care M. Witmark & Sons, Schiller Building, Chicago, Ill.

MILTON AND DOLLY NOBLES

A BLUE GRASS WIDOW

WHY WALKER REFORMED.

Agents, Route 1, 111 West 11th Place, Brooklyn, N. Y.

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REAL RURAL.



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The Funniest Rural Act in Vaudeville.

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Refinement Indispensable.

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No Sunday Performances.

Time all open. Address with particulars.

LEE SHUBERT, Grand Opera House, Syracuse, N. Y. Or All Reputable Agents.

LOTTA

LOUISE

BAKER SISTERS

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Assisted by ANNIE BAKER in Sketches.

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At Home for the Summer.

Sisters Coulson

EQUILIBRISTS AND DANCERS.

July 26 and 28, Athletic Park, New Orleans. Add. Agents.

The Five Nosses.

NEW BRIGHTON, PA.

FAVOR and SINCLAIR

Address care this office or per route.

rie Scott, Maximilian and Shields, Querita Vincent John T. Powers, Mantonia and Eugene, and Hadi Lesak.

The "Chutes" bill is Mile. Zahardina, a Parisian dancer; Catton and Darrow, the Imbolls, Roger and Coriane, William De Boe, and Raimund and Rynar.

Items: Martin Beck, the Orpheum circuit's Chicago representative, who was married in San Francisco July 30 to Sara Sonnenberg, a niece of M. Meyerfeld, the president of the Walter-Orpheum co., was in town on route for the East.

Herrmann, who made a striking success in Chicago recently, is booked for a return engagement at the Masonic Temple within a few weeks.

Tim Murphy will be the headliner at the Haymarket when it opens 28. Sam T. Jack's Lilly Clay Colossal Gaiety co. is Jack's attraction. In the olio are Robbins, Leon and Chapman, the Fauvette Sisters, and Professor E. Alt.

The closing burlesque is Narcissus. Manager Murdock's "girl with the anuburn hair" promises to materialize 28, and patrons of the Masonic Temple are already providing themselves with extra strong opera glasses.

M. A. TWYFORD.

BOSTON, MASS.—Mr. and Mrs. Arthur Sidman are at the head of the long bill at Keith's this week and now Bostonians realize the meaning of the words "Back Home," which have been mysteriously placarded about town for the past two weeks.

Their new play is the best that they have ever brought to Keith's. The other features are Calcedo, Lizzie Evans and Harry Mills, Lafayette, the Mimic Four, Tacianu, Herbert Cawthorne and Susie Forrester, Merrill and Valmore, Johnson, Davenport and Lorella, the Fords, Dick and Alice McAvoy, Gus Pixley, Jordan and Welch, Amorita, Bulla and Raymond, Gus Gavchoit, and the biograph. The Symphony Orchestra players continue, with Bertha Waltzing as the soloist, this week.

With the French Folly Burlesquers at the Palace this week appear Derenda and Breen, Scanlon and Stevens, Sam Collins, Hickey and Nelson, Irene Watson, Cline and Rastus, Fannie Da Costa, and Kitten Evans.

At Austin and Stone's this week the vaudeville attractions are James and Florence Simpson, Allaire and Gaudin, Professor Roberts, Chevalier Gaudin, the Howells Family, Harmon and Fayette, the Reilley, Maude McIntyre, Berry and Finn, George Hoseney, the Brothers Lambshire, Evans and Melrose, W. H. C. Watts, Cissel and Mims, Wynne Burroughs, Finn and White, Alf Byron, Gallagher and Arnold, and the American bioscope.

Down at the Point of Pines they are having a musical festival week, with Jules Levy, Stella Costa Levy, Kitty Mitchell, and Signor Del Puente as the soloists.

Out at Norwobega Park J. W. Gorman's Novelty co. includes the La Martines, Doherty Sisters, Armstrong Brothers, and Dan Mason.

At Combination Park to supplement races by electric light and a trained horse's exhibition a vaudeville bill is given by Newhouse and Ward, the Prince Pro Tem Quartette, and Lew Wells.

The Howard will open for the season (its fifty-ninth by the way) next week. Among those already engaged are Troia, Haines and Pettigill, Joe Flynn, James Richmond Glenroy, and George H. Wood.

The Lyceum is being repainted and decorated, but will open next week with Miao's City Club.

Thomas F. Wright, the chief ticket agent at Keith's, celebrated the completion of fourteen years of service with Mr. Keith 12.

E. F. Albee, general manager of Keith's circuit, has been paying a brief visit to Boston.

B. F. Keith and wife and Paul Keith have returned to their Brookline home after a visit to the White Mountains.

JAY BENTON.

PHILADELPHIA, PA.—The past week at Keith's has been the most profitable of the year. The sale of seats had to be suspended at every performance and hundreds were turned away.

New features this week are Amelia Summerville and Charles Bowser in Kyd's Bride, Tim Murphy, Yorke and Adams, the Bachelors' Club, George Evans, Carr and Jordan, Franchell and Lewis, Goggin and Davis, Rice and Cody, Walz and Ardell, Ellsworth and Burr, the Brannigans, Anna Kenwick, and the biograph.

The Trocadero, rejuvenated and beautified, opened season 12 with the Miao City Club with two new burlesques, The Yankee Millionaire, and The Village Postmistress, in which Fanny Everett assumes the leading roles, assisted by a bevy of handsome girls. The olio introduces Crimmins, Gore and Bixley, Flossie Hughes, Lew Palmer, St. Clair and Loreno, Adelina Rountino, and Ford and Da Vern. Everything is new and bright, the entire co. making a big hit. Robin Hood, Jr. 21.

S. FERNBERGER.

WASHINGTON, D. C.—Repainted, papered and decorated throughout, new hangings and draperies, new stage curtain, improved and handsome new electric light fixtures—in fact, in appearance a new house from the wonderful transformation—the Lyceum opened the regular season under most advantageous circumstances last Monday night with Edward F. Rush's Bon Ton Burlesquers. The audience was an overflowing one, and throughout the week has been most excellent. The Venetian Burlesquers, another of Manager Rush's attractions,

opened it to a very large attendance. —Burke and Chase, the progressive managers of the Grand Opera House, who have determined that Washington shall have a vaudeville house equal to the best, with all the modern ideas and improvements, with original notions of their own, the cost of which will run up in thousands of dollars, have been here during the week overlooking the extensive reconstruction going on. Milton Stiemmer, the scenic artist, is at work getting up eight entire new sets of scenery. The season commences Sept. 11.

JOHN T. WARDE.

PROVIDENCE, R. I.—The out-door spectacle at Crockett Park continues, and the Forest Casino at Rocky Point 5-12 offered Brown, Harrison and Brown, Rennie and Corbin, Havens and Ballard, Kennedy and James, Polly Holmes, the Patnandes, the Holtbrooks, Mlle. Renee La Tosca, Scanlon and Stevens, Martinetti and Grassi, and Alice Carmelo.

Keith's Theatre will be opened Aug. 28 with high-class vaudeville. Resident Manager Charles Lovenberg has returned from the Union Square Theatre, New York, where he was located during the month of July. He will again be resident manager, and H. Irving Dillenback has been re-engaged to do the press work.

The Westmaster presents a very attractive appearance. Manager, Batcheller has given it a thorough overhauling during the summer. The interior decorations are all new, and the entire parquet has been equipped with new chairs. Rose Sydeil's London Belles will open the house 21.

HOWARD C. RIPLEY.

SAN FRANCISCO, CAL.—Idalee Cotton and Nick Long were the star attractions at the Orpheum week July 30-5. Miss Cotton's impersonations of Anna Held and Johnstone Bennett, her French maid and dago girl, were really excellent. Joseph Adelman played the xylophone well. Dave Meier punched the bag vigorously. Other attractions were the Fildriges, Herr von Palm, Laura Joyce Bell, La Pafalia, Elizabeth Murray, and the Phoites.

Notables for week 6 include Alexandra Dagmar, Deonzo Brothers, Harry Linton and Lila McIntyre, Bob Aiden and "Strap" Hill. Besides the American biograph will be with us again.

FRED S. MYRTLE.

CLEVELAND, O.—Robert Downing in a bright little comedy was the chief attraction at the Garden week 7. For week 14 Madame Adelaide Herrmann will be the topliner of the following bill: The Four O'Learys, Cheridah Simpson, Lew Hawkins, Bowman and Adele, and Baby Lewis. —The management of Euclid Beach Park continues to give first-class vaudeville at the theatre. —The Star is rapidly being put in shape for the opening 28.

WILLIAM CRANTON.

BUFFALO, N. Y.—Marie Tavery was the headliner at Shea's 7-12, and she made one of the biggest hits on record at this house. George Evans repeated his success of a few weeks ago, and Canfield and Carleton did some clever work. Others were Polk and Kollins, Titania, Blanche Ring, Lorenz and Allen, the O'Learys, and Genaro and Bailey.

RENSOLD WOLF.

LOS ANGELES, CAL.—Orpheum (J. Rush Brown, manager): With the S. E. O. sign worn out the new manager looked pathetically at the turned aways, and said: "Oh, for a rubber house" 31-3. Minnie Palmer, assisted by Francis Jerrard, made a pronounced hit in her sketch, Rose Pompon. Imitable George Wilson won a constant round of laughter and applause and many encores in his up to date and witty monologue. Kipatrick and Barber did some wonderful bicycle trick riding and Les Browns combined their single legs to wonderful acrobatic advantage. Hayes and Lytton repeated their last week's success. A Wise Guy, to every one's amusement, and Milton and Shields and the Rixfords were popular. Coming 7: Laura Joyce-Bell and co., Elizabeth Murray, and the Eldridges. —Items: The well-known actress, Ray Lewis, who in private life is Mrs. Rush Brown, the charming wife of the Orpheum manager, is here for the summer and a much needed rest, and to incidentally champion the Orpheum, being ill. W. J. Reeves, his able lieutenant, is holding the trenches during his absence, and handles the crowd like a veteran.

COLUMBUS, O.—Minerva Park Casino (J. E. Burke, manager): Splendid houses are the results of the excellent bills presented for the past four weeks. Week of 6 Lillian Burkhart presented A Passing Fancy one of the best sketches seen here this season. Eckert and Berg made an immense hit. Dixon, Bowers and Dixon were well received, as usual. La Dazie presented something new in toe dancing. Conway and Leland were excellent. Fields and Salina completed the bill. Underlined: Marie Tavery, Hellen and Fuller, Hanson and Nelson, Annie Berger, Zazel and Vernon, and Henshaw and Hoyt. —Collins' Garden (Herman Collin, manager): T. J. Farron, Conway and Staats, and Gertie King made hits. Good crowds have been the rule. —Olanzapark Park Casino (George Chennel, manager): Week of 6 bill drew well. Cosmopolitan Trio, Stanley and Jackson, Lew Hawkins, Burns and Sisters, William Rowe, and the Saville Sisters.

RICHMOND, VA.—Auditorium (Thomas G. Leath, manager): One of the best bills seen this season is here this week. It includes Billy Van Fredo and

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The past week has demonstrated that heat cannot kill vaudeville. If it could there would be many a stranded southerner in Chicago today. And what is more, there has been but a slight falling off of attendance at the regular vaudeville houses. Of course the outdoor resorts are doing large business.

The Masonic Temple has scored its greatest triumph with Cissie Loftus. Her success stands out clearly from all the other Temple successes. It is too bad she can give Chicago but one week, for we should like to see more of her. Joe O'Hare, the Houdinis, the Pantzer Trio, the Mazziotas, Lizzie Kinsley, Gardner and Hunt, Marie Winchester, and the Dumont Quintette complete the bill.

At Hopkins' Josephine Sabel is retained a second week. Floel Brothers, Tutt and Tutt, and Hettie Kanton furnish the remainder of the vaudeville bill, and the stock co. is doing shadows of a Great City.

The Chicago Opera House offers as its star attraction Rose Cochran, assisted by John T. Sullivan and co. in "Twist Marriage and Night. Others on the bill are Anne, the flame dancer; Rexford Brothers, La Paige Sisters, Evelyn Britton, Marsh and Sartella, Jack Norworth, Lerardo and Blake, Ella Carr, William De Boe, Bonnie Butler, the Two Pecks, Gustave Hiralto, Robert Conwell, and Saulsbury and Richards.

Sans Sou

Forrest, Evans and Grant, Willard and Raymond, Gary and Walters, and Tilly Russell. Main Street Park (Alton, manager). The headliners for this week are the Quinlan Brothers. Others who make up an excellent bill are: Sisters Valmore, Armstrong and Porter, De Forest and Boyde, and Georgia Lingard. Jefferson Roof Garden (Jacob Wells, manager). The four elevators are being kept busy this week carrying big crowds up to see one of the best vaudeville performances ever presented in this city. The duo includes Grant and Norton, Nina Collins, Boyce and Inman, Lowell and Lowell, and Coubert and Husted.

KANSAS CITY, MO.—Fairmount Park Orpheum (M. Lehman, manager). As a change from the constant succession of vaudeville bills presented during the summer season, the manager introduced an excellent minstrel, co. headed by Billy Rice, who jumped into immediate popularity. His funny appearance and infectious humor kept the audience in constant good humor. Dan Allison also kept the crowd laughing, and McMahon and King gave a very funny act. Among the singers Joe Harris was exceedingly good, and Charles Kent appeared to excellent advantage. T. A. Haley and the Hampton Quartette were also favorites. On the lawn James McConnell gave an interesting exhibition of trick cycling, and Hartgraves and Watkins in an aerial act were clever.

ST. PAUL, MINN.—Palm Garden (A. Weinholder, manager). House dark 7:12 for improvements. Reopens 14. Olympic (S. Pink, manager). Opened to good house week 7:12. Attractive specialties are presented by Alice West, Hazel De Mar, Polly O'Neill, Grace Flynn, Bonnie Green, Blanche Ward, the Hoffman, Amy Lee, Meyer and Mason, Keboe and Rainer, Jones and Earthquake, Joe Lewis and Charles Edwards. Tivoli (John Straka, proprietor). Week 7:12 opened to good house. Vision solo by Sophia Straka was a taking feature, and the clever vocalists, Kitty Pink and Edith Marcia, made hits.

NEW ORLEANS, LA.—At West End the Symphony Orchestra, Williams and Adams, Sisters Grayson, Webb and Hanson, the vitagraph, and the scenic railway are all attractive features and are well received. Athletic Park and Zoo has Schizony's Hungarian Boys' Military Band, and the little fellows have made a good impression. Mile Flora is the newcomer week 7, and Wilmer and Vincent and Olive Whitmore are also entertaining. The cinematograph continues popular.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor). Week 7:12 included Gillmore and Russell, Hiss and Hunt, Willie Lewis, Boyde and Boyde, Miss Olga De Forest, the Klondike Trio, Little Wallace, Rice and Walters, and Alpine Sisters. Excellent bill. Ocean View Theatre (Oscar P. Simon, manager). Week 7 the following clever people are pleasing big crowds: Will Stanton, Tina Corri, Jack Symonds, Guire and Thiel, and Miles and Raymond.

WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell, manager). Clarence Leonard, business manager. 7:14: Frank and Eunice Ellis, the Zimmermans, Mame and Susie Castle, Maybelle Woods, Gladys Hamilton, Malcolm and Delmore, Dottie Wilson, Myrtle La Blanche, Manager Clarence Leonard, and the Castle Sisters have returned from their vacation, spent at their home near Portsmouth, O., and resumed work 7.

YOUNGSTOWN, O.—Casino, Mill Creek Park (M. Stanley, manager). Biggest crowd of the season's attractions: Quinlan Sisters, Albert Van Waltz, Jack and Paul, Bob Matthews, and Javo and Hilda. Item: An uncle of Albert Van Waltz died recently in Philadelphia, and Van Waltz, now at the Casino here, will share in his estate, which is valued at \$1,000,000. A vaudeville theatre will likely be erected here soon. Capitalists are looking into the matter.

SARATOGA SPRING, N. Y.—Broadway Music Hall (Patrick McCune and Edward Maloney, proprietors). Jack Roscoe, manager. Week 7:12 Billy Barr, Jack Roscoe, Benah Benton, Lotta Proctor, Anita Carre, Barr and Benton, and William Cohn. S. R. O. sign in use every night. Week 14: Anita Carre, Williams and Mellorn, Dot Windsor, Madge Quinn and others.

TORONTO, CAN.—Munro Park (William Banks, manager). Harry Rich and Professor Price are the leading performers in a brief bill. Hanlon's Point (William J. Hanlon, manager). William E. Ramsey, a popular island favorite, is presenting the features of the Queen's Jubilee procession. Attendance continues large.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager). The following excellent bill was presented week July 30: Bessie Gilbert, Conway and Staats, Frank La Moudie, Keno and Hall, La Danzie, and Vera King. Week 6: E. H. and Kittie Deagon, William Harbeck, Tom Hebron, Kittie Harbeck, and Seymour and Dupree. Business great; weather fine.

ALLENTOWN, PA.—Central Park (Allentown Traction Co., managers). The Dunny and Dolly Mann co. gave such general satisfaction the early part of season that they were engaged for reengagement week 7, and are drawing large crowds. Opening night 7 there were fully 3,000 people present. Week 14 the Circus Royal co. play a return date.

HANSFIELD, O.—Lake Park Casino (E. R. Endly, manager). Edna Glendon and Nelson, the Glendon, and Howard's ponies closed week July 31, playing to large audiences. Barlow's Minstrels opened week 7 to a big house. Week 14: Girard and Monte, Tegge and Daniel, Nellie V. Nichols, Pete Baker, and Mena, Dubec's dogs and monkeys.

GLENS FALLS, N. Y.—Capitol Music Hall (John Donahue, proprietor). C. C. McClurg, manager. Week ending 12 Donovan and Morris, Stone and Veola, Miss Morris, Mile. Veola, and Bancroft and White. Attendance good. Week 14 the Marinellus, Lottie Proctor, Allen Sisters, and Rissel Brothers.

FITCHBURG, MASS.—Pinchurst: Grant and Flynn's Afro-American co. July 31 pleased. The Wilsons, who repeated their hit a few weeks previous, Madame Wilson, Golden Gate Quartette, and Al Saunders made up the bill. Raymond Moore and co. (return) 7:12.

HAMPDEN, ME.—Riverside Park (J. W. Gorman, director). Gorman's Operetta co. closed to good business. The Alabama Troubadours opened for week 7 to large and well pleased audiences. There are twenty people in the co., and all are satisfactory. New York Vaudeville Club 21.

DULUTH, MINN.—Parlor Theatre (William J. Wells, manager). Business excellent. Week July 31: Frank and Eunice Ellis, Lillie Eart, McSorley and Atwood, Ollie Lamont, Wainwright and Tiffie, Daly and Doyle, and William J. Wells. McSorley and Atwood the feature.

NEW CASTLE, PA.—Cascade Park (New Castle Traction Co., managers). Week 7: Mr. and Mrs. Augustin Newville, Dawson and Carville, Murray and Murray, Al. H. Weston, and Professor Tom Collins and his boxing kangaroo. The usual good business continues.

YONKERS, N. Y.—Yonkers Summer Park (John E. Brennan, manager). Week 7:12 Belle Hathaway's monkeys, Ruth St. Dennis, Gilbert Sarony, and the vitagraph to big audiences. Miss Hathaway and the vitagraph re-engaged for week 14, together with Charmion.

NEW BRITAIN, CONN.—White Oak Park (E. H. Mather, manager). Shayne and Werden, Harry Thompson, Bessie Phillips, Levine and Boothie, and Nick Brown were favored with good patronage week 7:12.

AKRON, O.—Lakeside Casino (Harry A. Hawn, manager). Ray L. Rover, Mr. and Mrs. Stuart Darow, Lawson and Naxon, Blanche Henshaw and William J. Hoyt, Ed F. Reynard 7:12 pleased large and delighted audience.

LOUISVILLE, KY.—Phoenix Hill Park and its roof garden continue to draw crowds. Week 6 Manager McHutt offers the vitascope pictures of the Jeffries-Fitzsimmons fight. Open air concerts, bowling and dancing are other attractions.

HAMILTON, O.—Lindenwald Park (Thomas A. Smith, manager). Week 7:12 Chris Allen and the De Greau are held over from last week. Carlton and Terre, McIntyre and Rice, and Florence Esther are the additions. Business continues large.

TOLEDO, O.—Lake Erie Park and Casino (Frank Burt, manager). Week closing 12: Salsoma, Law, and Harrington, Musical Ravens, Kirtie Wolf, the Glassons, Pete Baker, and Crane Brothers.

OSWEGO, N. Y.—Pavilion (Wallace and Gilmore, managers). Crowded houses. Week 7:12 Mr. and Mrs. John B. Wright, Three Wright Sisters, and Charles E. Scharf.

SILOUX CITY, IOWA.—Riverside Aerial Casino (A. B. Beall, manager). Week 7, the Picket family,

Baby Blanche, Perez, Lucier and Shannon, and Dan Jordan.

SPOKANE, WASH.—Natarium Park Pavilion (J. R. Huntington, manager). Hoppe's Orchestra, St. Leon Family, and Salvini, the tenor, week July 31. Good crowds.

PIQUA, O.—Midway Park (C. C. Sank, manager). Whitney Acrotatic and Specialty co. 7:12. Performance fair. Business good considering the weather.

READING, PA.—Carsona Park Pavilion (O. S. Cleger, manager). The Ideal Novelty co. gave a good performance to fair attendance 7:12.

MUSKOGEE, MICH.—Lake Michigan Park (F. L. Reynolds, manager). Vibio, Quinn Brothers, Garrity Sisters, De Boe, and Pete Shaw to S. R. O. 9:15.

VAUDEVILLE PERFORMERS' DATES.

ATHENS, N. Y.—Edgar Tivoli Music Hall, London, England, indefinite. Almee—Chicago O. H., 14-19. Adelaide, La Petite—N. Y. Roof, July 10-Aug. 19. Adams Brothers Co.—Atlantic City, N. J., June 19-Sept. 2. Annabell, Mile—Park, Yonkers, N. Y., 14-19. Aldrich, Charles T.—Atlantic City, N. J., 14-26.

Alburts and Bartram—Alhambra Theatre, London, England, 14-Sept. 23.

Amoria—Keith's, Boston, 14-19.

Bogart and O'Brien—Shea's, Buffalo, 14-19.

Bond, Frederick and Co.—Proctor's, N. Y., 14-19.

Bruno and George—N. Y. Roof, July 10-Aug. 19.

Bartho—Victoria Roof, N. Y., July 10-Aug. 19.

Richard—Pastor's, N. Y., 14-19.

Barry and Bannon—Spring Lake Pk., Trenton, N. J., 14-19.

Braunings, The—Keith's, Phila., 14-19.

Bright Bros.—Victoria Roof, N. Y., 14-19.

Bachelors' Club—Keith's, Phila., 14-19. Keith's, Providence, R. I., 28-Sept. 2.

Bulla and Raymond—Keith's, Boston, 14-19.

Butler, Bonnie—Chicago O. H., 14-19.

Britton, Evelyn—Chicago O. H., 14-19.

Burto—Central Pk., Allentown, Pa., 14-19.

Bennett, Laura—Main St. Pk., Richmond, Va., 14-19.

Brennan, John E.—Park, Yonkers, N. Y., 14-19.

Brozman and Adele—Garden, Cleveland, 14-19.

Berger, Anna—Minerva Pk., Columbus, O., 14-19.

Bloom and Cooper—Pastor's, N. Y., 14-19.

Brown, Harrison and Brown—Pastor's, N. Y., 14-19.

Bartel and Morris—Grand Central Roof, N. Y., 14-19.

Burt, Nellie—Grand Central Roof, N. Y., 14-19.

Boerum, Mattie—Proctor's, N. Y., 14-19.

Bard Bros.—Chestnut Hill Pk., 14-19.

Clivette—Royal Theatre, Birmingham, England—Indefinite.

Carus, Emma—Pastor's, N. Y., 14-19.

Couture Bros.—Brighton Beach, N. Y., 14-19.

Coghlan, Rose—Chicago O. H., 14-19.

Clifford, Thomas E.—Keith's, N. Y., 14-19.

Cressey and Dayne—Idlewild Pk., Newark, O., 20-26.

Calcedo—Keith's, Boston, 14-19.

Cody, John—Pastor's, N. Y., 14-19.

Collins, Nina—Brighton Beach, N. Y., 14-19.

Canfield and Carleton—Palace, N. Y., 14-19.

Cline, Maggie—N. Y. Roof, 14-19.

Carmelita—N. Y. Roof, 14-19.

Ching Ling Foo—Keith's, N. Y., 14-19.

Carroll and Crawford—Keith's, N. Y., 14-19.

Condon and Morando—Forest Pk., Highlands, St. Louis, 13-19.

Collins, Edna—Forest Pk., Highlands, St. Louis, 13-19.

Cooke and Clinton—Forest Pk., Highlands, St. Louis, 14-19.

Carr, Ella—Chicago O. H., 14-19.

Charles, Carl—Suns Soud Pk., Chicago, 14-19.

Conwell, Robt.—Chicago O. H., 14-19.

Carleton and Darrow—Chutes Pk., Chicago, 14-19.

Cawthorne and Forrester—Keith's, Boston, 14-19.

Dillon and Garland—Muncie, Ind., 14-19.

Davies, W. C.—Proctor's, N. Y., 14-19.

Drawee, Mons.—Victoria Roof, N. Y., 14-19.

Dumont Quintette—Masonic Roof, Chicago, 14-19.

De Boe, W.—Chicago O. H., 14-19.

Dawson, Caville and Dawson—Duquesne Garden, Pittsburgh, 14-19.

Davis, Belle—Victoria Roof, N. Y., July 10-Aug. 19.

Darrow, Mr. and Mrs. Stuart—Cedar Point, Sandusky, 14-19.

Downs, T. Nelson—Palace, London, England—Indefinite.

Jones and Sutton—Cuba Theatre, Havana, Cuba—Indefinite.

Johnson Bros.—Victoria Roof, N. Y., July 10-Aug. 19.

Jones, Christie—Morrison—Keith's, N. Y., 14-19.

Johnson, Dayport and Lorella—Keith's, Boston, 14-19.

Jordan and Welch—Keith's Boston, 14-19.

Knoll and McNeil—Cleveland, O., 7-19. Detroit, Mich., 21-Sept. 2.

Keough and Ballard—Pastor's, N. Y., 14-19.

Kissner and Reid—Pastor's, N. Y., 14-19.

Kennedy and Quattrelli—Grand Central Roof, N. Y., 14-19.

Kinsley, Lizzie—Masonic Roof, Chicago, 14-19.

Kenton, Hettie—Hopkins', Chicago, 14-19.

Kelly and Ashby—N. Y. Roof, 7-19.

Kenwick, Annie—Keith's, Phila., 14-19.

King, Chas.—Wheeling, W. Va., 13-19.

Lincoln and McIntyre—Orpheum, San Francisco, 6-19. Orpheum, Los Angeles, Cal., 20-Sept. 2.

Lott, Mile—N. Y. Roof, July 10-Aug. 19.

Lina and Vina—Palace, N. Y., 14-19.

La Moynie Bros.—Keith's, N. Y., 14-19.

La Petite Grace—Lincoln Pk., Fall River, Mass., 14-19.

Little Big Four—Quincy, Ill., 13-19.

Lewis, Baby—Garden, Cleveland, 14-19.

Lamar, Helen—Park, Portland, Ore., July 1-Sept. 15.

Lizard, George—Madison Sq. Roof, N. Y., 14-19.

Le Clair, Harry—Grand Central Roof, N. Y., 14-19.

Lozelle—Palace, N. Y., 14-19.

Lloyd, Edward—Proctor's, N. Y., 14-19.

Loftus, Cissy—Masonic Roof, Chicago, 14-19.

La Paige Sisters—Chicago O. H., 14-19.

Lerado and Blake—Chicago O. H., 14-19.

Lafayette—Keith's, Boston, 14-19.

Lesak—Hadji—Ferris Wheel Pk., Chicago, 14-19.

La Belle—Chestnut Hill Pk., Boston, 14-19.

Labo, Mons.—Chestnut Hill Pk., Boston, 14-19.

Melrose, Ada—Park, Yonkers, N. Y., 14-19.

Manning and Durrow—Park, Yonkers, N. Y., 14-19.

Morris, Felix—Orpheum, San Francisco, Aug. 27-Sept. 16.

Mansfield and Willour—Orpheum, San Francisco, 14-19.

Mack, Willbur, Mr. and Mrs.—Phoenix Hill Pk., Louisville, Ky., 14-19.

Mull, Irene—Albany, N. Y., 14-26.

Mardo—New Castle, Pa., 14-19. Pittsburgh, Pa., 21-26.

Montague and West—Madison Square Roof, N. Y., 14-19.

Maxwell and Dudley—Grand Central Roof, N. Y., 14-19.

Mack and Daly—Palace, N. Y., 14-19.

Murphy, Tim—Keith's, Phila., 14-19.

McAvoy, The—Keith's, Boston, 14-19.

Morrison, Bergh—Keith's, Boston, 14-19.

Merritt, Hal—Brighton Beach, N. Y., 14-19.

Moran, Pauline—Alhambra, London, 7-Indefinite.

Military Trio—Proctor's, N. Y., 14-19.

Matthieu—Proctor's, N. Y., 14-19.

Menzato and Eugene—Forest Pk., Highlands, St. Louis, 11-19.

Mazzottas, The—Masonic Roof, Chicago, 14-19.

Marsh and Sartella—Chicago O. H., 14-19.

Montgomery and Ward—Suns Soud Pk., Chicago, 14-19.

Maximilian and Shields—Ferris Wheel Pk., Chicago, 14-19.

Murray and Murray—Duquesne Garden, Pittsburgh, 14-19.

Marrillas, The—Chestnut Hill Pk., Boston, 14-19.

Mimic Four—Keith's, Boston, 14-19.

Merrill and Valmore—Keith's, Boston, 14-19.

Norworth, Jack—Chicago O. H., 14-19.

Niblo, Fred—Lakeside Park, Akron, O., 13-19.

Nelson Sisters—Grand Central Roof, N. Y., 14-19.

Nobles, The—Casino, Wheeling, W. Va., 14-19.

Nickerson, E. E.—Suns Soud Pk., Chicago, 14-19.

O'Learys, The—Garden, Cleveland, 14-19.

Orri, Adele Purvis—Lake Erie Pk., Toledo, O., 13-19.

Thurnauer and Gorman. An entire new outfit and programme of magic will be presented on an elaborate scene, and many startling and sensational illusions will also be given. Several high-class vaudeville acts have been added to the performance. The company will number fourteen.

The opening attraction at the Empire Theatre, Holyoke, Mass., must be a strong one, as Manager T. E. Murray will look no other for this date.

A leading man and others are wanted by Filmmer's Vaudeville Exchange, 30 East Fourteenth Street, to complete the Tripple Heart company.

Alice Johnson joined her mother, a vaudeville city last week, where she will stay for a few days. She has received a number of offers for the road for next season, but wishes to sign a contract for New York city engagements, if possible.

Marguerite Fisher, who has had two years' experience with repertoire companies, is open to offers for juveniles and ingenues. She has also appeared successfully in soubrette and boys' roles.

Charles Stowe, General Delivery, New York, wants a clever lady amateur for vaudeville work.

The Baker Sisters, doing a singing and dancing turn, are open to offers for the coming season. Cleveland, Ohio, is their home.

Labor Day, Sept. 4, is open for good attraction at Youngstown, Ohio.

Manager J. L. Barnett, of the Troy (Ohio) Opera House, was in town last week. He secured Jules Walters' How Hopper was Side Tracked company for the opening date, Aug. 29.

T. H. Winnett is looking attractions for several city theatres, including the Denver Theatre, Denver, Col., and Brockton, Mass.

The Park Theatre, Philadelphia, opened on Saturday with A. G. Delamater's In Greater New York, turning people away before eight o'clock. It was the biggest opening the house has had in ten years. The new farce-comedy is said to have scored a pronounced hit.

The Fall and Rise of Humphry Dumpty tested the capacity of the theatre at Indianapolis last week.

John E. Leonard calls the nonstop of his Two Jolly Rovers company for theatrical Aug. 20 at Professor Albion's school, the Grand Opera House Building. Mr. Leonard will make a thorough production of this play the coming season.

A young comedian and others up in repertoire are wanted for the Mayo-Chapman company by Manager George Wood, Box 717, Red Bank, N. J.

Humbert Sinatra, 105 Fourth Avenue, makes all kinds of theatrical footwear at reasonable prices.

Lottie Baker, who was successful in juvenile roles with the Ralph Cummings Stock company last season, seeks an engagement in conjunction with her sister Louise. They are a bright pair and do an artistic singing and dancing turn.

Jennie Reiffarth, with Brady and Ziegfeld's attractions last season, and one of the best of character women, is still unsigned. Her performances are always finished and artistic and please the most exacting.

Th. Reisig and Company, with offices at 625 East Fifteenth Street, are scenic painters and builders who will furnish estimates upon application.

Annie Ward Tiffany credits her new engagement for An Easy Mark to her advertisement in THE MIRROR.

Will P. Webster writes that Martin Julian has arrived in Chicago to attend the opening of the new Lyric Theatre, which takes place on Sunday, Aug. 27. James S. Hutton, of the New Lincoln and Alhambra theatres, is associated with Mr. Julian in the enterprise. When the doors of the Lyric are thrown open to the public, it will be one of the handsomest and best appointed amusement resorts in the West. The stage has been enlarged, new scenery painted and a ladies' retiring room and children's nursery will be among the many innovations. The outlook for a prosperous season is good.

The Criterion Theatre, Chicago, Lincoln J. Carter, manager, is said to have opened to S. R. O. with Remember the Maine.

Mrs. Wheatcroft's studio, in the Holland Building, is already besieged by prospective pupils. She returned from the seashore a few days ago with her bright and lovable little son, and has taken apartments at the Strathmore.

Mildred Howard de Grey, the originator of the barefoot dancer, is negotiating with Manager Dinkins to play a part and give her a specialty in Kelly's Kids.

Leonard's Two Jolly Rovers will begin rehearsals next week. J. E. Leonard and Mazie King returned from the tour, where they have been spending the summer. Miss King's costumes are to be elaborate. The scenic equipment will be provided by Dodge and Ackerman, while all the dancing is in charge of Professor Albion.

Arthur Donaldson, who plays the title role in Thall and Kennedy's production of Yon Yanson, is one of the foremost delineators of Scandinavian characters in the country. His performance of the big hearted, kindly Swede in this favorite play is held to be the best that has been given of the character since the days of Gus Hoge. Besides being an actor of ability, he also has a fine voice, and one of the features of his performance is his singing of Scandinavian folk songs in their original tongue. Mr. Donaldson is by birth a Swede, and was for some time a leading member of the Royal Stock company in Stockholm.

Franklyn Lynch, who has played heavies in support of Stuart Robson and Frederick Warde for four seasons, achieved much success last season by her clever performances with the Lyceum Theatre Stock company, Cleveland, where she established herself as a warm favorite. Miss Lynch, who is now in New York, has not yet signed.

IMPROVEMENTS AT WEBER AND FIELDS.

The patrons of Weber and Fields' Broadway Music Hall will scarcely recognize the house when it opens for the season in September. The theatre is undergoing a complete renovation and will be practically a new house when the artists and artisans have finished their work.

The old plush fronts of the boxes have been removed and replaced with panels of old rose silk, with incandescent lights in the center shaded by old rose globes. The walls, ceiling and proscenium arch are being painted in old rose, covered by white and gold flourences. New chairs of an improved pattern covered with old rose plush and a velvet carpet to match, which are now being made to order, will be put in. New chandeliers, studded with electric lights, have been hung, and several other improvements have been made which will add to the comfort of patrons.

The lobby has been beautifully decorated in relief work, and the old photograph frames will no longer disfigure the walls.

PROFESSIONAL CARDS.

Andrews, Lillian

Grand Dances and Characters. 318 West 28th St.

Arbuckle, Maclyn

Why Smith Left Home. Strand Theatre, London.

Altorn, Little Mildred

Child's parts, dancing. Ad. Elitch's Gardens, Denver, Col.

Atkinson, Lawrence E.

Judge Hawk, On the Suwanee River.

Bingham, Ralph

Monologist. Agents for H. Bingham, Sta. R. Phila., Pa.

Brandt, Charles C.

Mr. Daniel Frohman's management 1899-1900.

Burnham, Lillian

Soubrette or Ingenue. 8 Thache Road, Dorchester, Mass.

Burress, William

Man in the Moon, New York Theatre.

Brandon, Ethel

Countess Nina, The Devil's Island. Season 1899-1900.

Bradley, Leonora

Specially engaged for the Castle Square, Boston.

Browning, Ethel

Disengaged. 221 W. 34th St., N. Y. City.

Carew, James

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Carhart, James L.

Old Men Roles. Rob't B. Mantell, Season 1899-'00

Campbell, Margaret

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Clifton, William F.

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Carrington, Mary

Prima Donna Soprano. Castle Square Opera, Chicago.

Chamberlin, R. C.

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Fortier, Herbert

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Versatile Leads. Stage Manager. At Liberty. MIRROR

Goldie, Beatrice

Prima Donna. Midland Beach, Staten Island

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Granville, Taylor

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Gonzalez, Mrs. Fannie

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Hoyt, Ethelwyn

Mrs. Pike's Co. Becky Sharp '99-1900.

Hale, Harry

King of Comic Acrobats. Parts; at liberty. MIRROR.

Hanchett, Julia

Permanent address, DRAMATIC MIRROR.

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At liberty next season. 156 Broadway, N. Y.

Klein, Charles

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Lee, Amy

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Linthicum, Lotta

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Lipman, A. S.

Disengaged. Address 70 West 30th St.

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Mercer, Dr. Thos. B.

Dentistry. Suite 606 Masonic Temple, Minneapolis, Minn.

Morgan, Lizzie

Second year, Castle Square Theatre, Boston.

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Madison, Maud

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Montgomery, C. H.

Old Men and Characters. Per. address, 422 W. 14th St.

Morrisse, Lola

Comedienne. At Liberty. Address MIRROR.

Mortimer, Chas.

Boyd Carroll, Manager. Address en route.

Mull, Irene

Prima Donna Contralto. Address care MIRROR.

McGrath, Chas. A.

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Olney, Miss Channez

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Owen, Margaret Dale

Engaged. Address MIRROR.

Pitt, Addison

At Liberty. Port Chester, N. Y.

Pitt, Margaret Dibdin

Leading Woman. Hopkins' Theatre, Chicago, Ill.

Rouse, Fannie Denham

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Robson, Andrew

At Liberty. Address Bartholdi Hotel.

Royce, Louise

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Ryley, J. H.

Address Scott's Exchange, London, S. W. Eng.

Sears, Herbert E.

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Shaw, John J.

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Strickland, Ethel

1899-1900, Otis Skinner.

Strickland, Helen

1899-1900, Otis Skinner.

Strickland, Mabel

1899-1900, Wm. A. Brady.

Sterling, Harriet

Invites offers. Address care MIRROR.

Sherman, Richard

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 The play is full of interest from beginning to end.—*Daily Blade, Toledo, Ohio, Dec. 12, 1898.*

 Edwin Gordon Lawrence becomes the Prince in act and word, and well portrays the different emotions.—*The Bee, Toledo, Ohio, Dec. 12, 1898.*

 The play is new in Cincinnati, but has scored unlimited success, which is due to the efforts of Mr. Lawrence. His methods are clever and he is admirably adapted to the role he assumes.—*Times Star, Cincinnati, Ohio, Jan. 16, 1899.*

 The play is one of intense dramatic interest.—*Commercial Tribune, Cincinnati, Ohio, Jan. 16, 1899.*

For Her Sake played to the capacity of the house at the Bijou Theatre, Chicago, the week of Dec. 25, 1898.

READ THE FOLLOWING LETTER:

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